

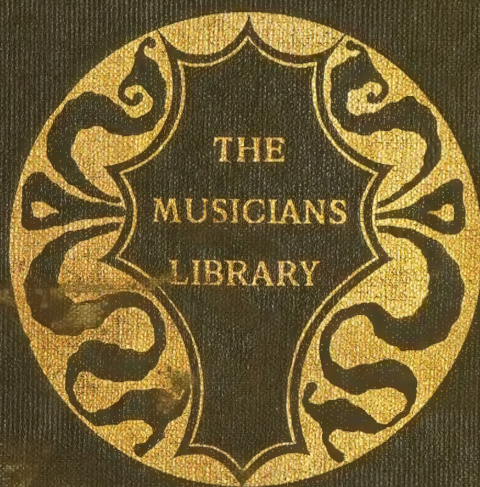
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MODERN RUSSIAN SONGS

VOLUME II

MOUSSORGSKY TO WIHTOL

FOR HIGH VOICE



UNIVERSITY OF TORONTO




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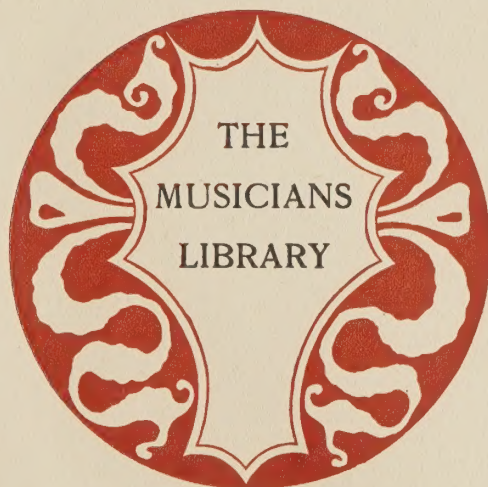
MODERN
RUSSIAN SONGS

EDITED BY ERNEST NEWMAN

VOLUME II

MOUSSORGSKY TO WIHTOL

FOR HIGH VOICE



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BIOGRAPHICAL SKETCHES

MOUSSORGSKY, MODEST PETROVITCH

Born at Karevo, in the Government of Pskov, March 29, 1839. He received a good training in singing and the piano as a boy at home; his studies were continued when, in 1849, he went to Petrograd to attend the Cadets' School, in preparation for a military career. In 1856 he was gazetted to the famous Preobrazhensky regiment. In this and the next year he met Dargomijsky, Balakireff, and Borodine, and other members of the new Russian group, and set himself more seriously to the study of music. He left the army in 1861 to devote himself to the art, but he soon had to accept a small government post that hardly sufficed to keep him from utter poverty. After various tentative efforts, he entered the operatic field with *Boris Godounoff* (produced in Petrograd in 1874). This was followed by *Khovantchina*, which was left unfinished at the composer's death, completed and orchestrated by Rimsky-Korsakoff, and first performed in its entirety in 1885. Moussorgsky died in Petrograd, March 28, 1881.

His other works include the unfinished operas *The Matchmaker* (Gogol), *Salammbô* (Flaubert), a few orchestral works (*Intermezzo in modo classico*, a *Scherzo*, a *Turkish March*, and *Night on the Bare Mountain*), and many remarkable songs, the piano pieces *Pictures from an Exhibition*, etc.

RACHMANINOFF, SERGE VASSILIEVITCH

Born at Onega, March 20, 1873. Received his first music lessons from his mother. He entered Petrograd Conservatoire in 1882, studying the piano under Demyanski, and theory under Sacchetti. In 1885 the family moved to Moscow, where the young composer studied first of all under Zviereff, then under Siloti, Arensky, and Tanieieff. Wrote a one-act opera *Aleko*, in 1892. Thenceforward followed the double career of pianist and composer. His works include a symphonic tableau *The Rock*, two symphonies, three piano concertos, many piano pieces (among them a Sonata in D minor) and songs, various pieces of chamber music (an Elegiac Trio in memory of Tchaïkovsky, a sonata for cello and piano, etc.), a cantata *Spring*, a symphonic poem *The Isle of the Dead*, operas (*The Niggardly Night* and *Francesca da Rimini*), *The Bells* (for chorus and orchestra), etc. In his capacity as pianist and conductor he has travelled widely in Europe and America. During the Great War he settled in the United States.

RIMSKY-KORSAKOFF, NIKOLAS ANDREIVITCH

Born at Tikhvin, in the Government of Novgorod,

March 18, 1844, of an aristocratic family. After receiving the rudiments of a musical education at home, he entered the Naval College at Petrograd in 1856, as he was intended for a naval career. During the six years he was at the college he managed to continue his musical studies. In 1861 he met Balakireff, and became an enthusiastic supporter of the new nationalist movement. The years 1862 to 1865 were spent on the seas, but Rimsky-Korsakoff still devoted all the hours he could to composition. His first symphony (Op. 1) dates from this time. It was produced at Petrograd in December, 1865, and was followed by the symphonic poem *Sadko* (1867), and the opera *Pskovityanka* (*The Maid of Pskov*, 1873, revised in 1894). He became professor of composition and orchestration at the Petrograd Conservatoire in 1871, though he did not formally retire from the navy until 1873. From 1874 to 1881 he conducted the Free School Concerts, and from 1886 to 1900 the Russian Symphony Concerts.

It was after his appointment to the professorship at the Petrograd Conservatoire that he realized the defects in his technical equipment and set himself, by hard study, to remedy them. His later works include a number of operas and opera ballets—*A Night in May* (1880), *The Snow Maiden* (1882), *Mlada* (1893), *Sadko* (1897), *Mozart and Salieri* (1898), *Vera Sheloga* (1899), *The Tale of Tsar Saltan* (1900), *Kostchei the Immortal* (1902), *The Golden Cockerel* (1910), etc.—two further symphonies (the second is the well-known *Antar*), a *Sinfonietta on Russian Themes*, a symphonic suite *Scheherezade*, an *Eastern Overture*, etc., several chamber music works, a piano concerto, choral works, pieces for piano, many songs, etc. He has also written a book on harmony and one on orchestration, and edited a number of Russian folksongs. He died in Petrograd, June 8, 1908. He completed, orchestrated, edited, or revised the works of several of his predecessors and contemporaries, and was the teacher of many Russian composers, among the most eminent being Arensky, Liadoff, Glazounoff, Gretchaninoff, Ippolitoff-Ivanoff, Tcherepnin, Tanieieff, and Stravinsky.

RUBINSTEIN, ANTON GREGOROVITCH

Born at Wechwotynitz, Volhynia, November 28, 1830. He received his first lessons on the piano from his mother; afterwards studied with Villoing. In 1840, in Paris, he played before Chopin and Liszt, who prophesied a great future for him. In the years immediately following he toured the Netherlands, Germany, England, and the Scandinavian Countries, and in 1844 settled in Berlin, where he studied composition under

Siegfried Dehn, the teacher of Glinka. The sudden death of his father in 1846, and the consequent financial embarrassment of the family, made it necessary for him to cease being a student and earn his living. He settled in Vienna as a teacher, returning to Russia when the German political troubles of 1848 broke out. He had the good fortune to become the *protégé* of the Grand Duchess Helen. He worked hard for some years at piano-playing and composition; two of his earliest operas (*Dmitri Douskoi* and *Toms der Narr*) were performed in 1852 and 1853, respectively.

In 1854 he visited Germany as a pianist, and soon established his reputation as one of the first *virtuosi* of the day. His *Ocean* symphony had already been given at Leipzig, and publishers were willing to take anything he wrote. After touring Europe he returned to Russia in 1858, settled in Petrograd, founded the Russian Musical Society in 1859 and the Petrograd Conservatoire in 1862, remained Principal of the latter until 1867, and did a great deal generally to promote the cause of music in Russia. The remainder of his life was divided between concert tours in Europe and America and directorial duties in Vienna, Petrograd, and elsewhere. He died in Petrograd, November 20, 1894.

His works comprise some twenty operas and quasi-operas (of which *The Demon* shows most vitality today), six symphonies, several symphonic poems (*Don Quixote*, *Ivan IV*, *Faust*, *Russia*, etc.), several overtures, five piano concertos and many smaller works for the piano, two cello concertos, many songs, etc. He also published his autobiography, and a book on *Music and its Masters* (1892) that created a good deal of discussion.

SACHNOFSKY, G.

SOKOLOFF, NIKOLAS ALEXANDROVITCH
Born in Petrograd, March 25, 1859. He studied at the Conservatoire there from 1877 to 1885, under Johansen and Rimsky-Korsakoff. In 1886 he was a teacher of theory at the Imperial Chapel; in 1896 professor at the Conservatoire. He has written three string quartets, piano variations, choruses, songs, two serenades, an elegy for strings, a divertimento for orchestra, incidental music to *A Winter's Tale*, songs, violin and violoncello pieces, a ballet (*The Wild Swans*), etc., and a book on harmony (1906).

STRAVINSKY, IGOR

Born at Oranienbaum, June 5, 1882; son of Feodor Ignatievitch Stravinsky, a bass singer at the Maryinsky Theatre, who excelled in the part of the monk Varlaam in *Boris Godounoff*. He was intended for the legal

profession, but was allowed to follow his musical bent and studied the piano under a pupil of Rubinstein. He met Rimsky-Korsakoff at Heidelberg in 1902; their conversations confirmed him in his conviction that he was a composer. In the following year he began work on a piano sonata, and commenced to study under Rimsky-Korsakoff. In 1906 he wrote a symphony. This was followed by a suite for voice and orchestra, a *Fantastic Scherzo* (inspired by a reading of Maeterlinck's *Life of the Bee*), two songs, various piano pieces, the orchestral *Fireworks*, and a *Funeral Song* in honor of his dead master (1908). About 1908 he began work upon the opera *The Nightingale*, but laid it aside to write the ballet *The Fire-Bird*, commissioned of him by Diaghileff; this was completed in May, 1910, and first performed at Paris in June of the same year.

To this period belong his two songs to words by Verlaine. *Patrouchka* was finished in May, 1911. Later came two songs to words by Balmont, three Japanese songs, the ballet *The Rite of Spring*, and the second and third acts of *The Nightingale*. His more recent works include various small pieces for piano solo, string quartet, and solo clarinet, songs (*Pribaoutki*, *Berçouses du Chat*, etc.), *L'Histoire du Soldat*, *Renard*, *La Noce Villageoise*, a *Symphony for Wind Instruments* in memory of Debussy, etc.

TANEIEFF, SERGEI IVANOVITCH

Born November 13, 1856, in the Government of Vladimir. Studied the piano as a boy at the Moscow Conservatoire, where he attracted the attention of Nicholas Rubinstein, the director, who later persuaded his parents to allow him to pursue a complete course of musical education: his master in harmony, composition, and instrumentation was Tchaïkovsky. He left the Conservatoire in 1875, embarking upon the career of concert pianist. After touring a good part of Europe he returned to Moscow in 1878, succeeding Tchaïkovsky as professor of orchestration at the Conservatoire, later becoming also first pianoforte professor, and in 1885 director of the institution. He retired from this post four years later to devote himself to composition, but remained connected with the Conservatoire until 1906. He died at Dioutkov, in the Government of Zvenigorod, on June 6, 1915.

He wrote four symphonies (only the last of which, that in C minor, Op. 12, has been published), two cantatas,—*St. John of Damascus* (performed 1892), and *On Reading a Psalm*,—an opera *Orestes* (performed 1895), six string quartets, two string quintets, a piano quintet, two string trios and other chamber music works, several works for unaccompanied voices, about forty songs, and an exhaustive treatise on counterpoint.

TCHAIKOVSKY, PETER ILYITCH

Born at Kamsko-Votinsk, in the Government of Viatka, May 7, 1840. The family removed in 1850 to Petrograd, where the boy worked at the piano under Philipoff. After studying at the School of Jurisprudence, he became a clerk in the Ministry of Justice in 1859. He began the serious study of music in 1861 under Zarembo, and two years later gave up his clerkship to devote himself to the art, working at the Conservatoire under Zarembo and Anton Rubinstein, and enduring poverty and hardship. In 1866 he accepted Nicholas Rubinstein's invitation to become professor of harmony at the newly founded Moscow Conservatoire. In 1868, in Petrograd, he met Balakireff, Rimsky-Korsakoff, and other members of the nationalist group; but though he was at first attracted to them, his sympathies with their nationalist ideals weakened in the course of time.

From 1872 to 1876 he acted as the musical critic of the *Russky Viedomosti*. His unhappy marriage (the pair separated in nine weeks) took place in 1877. About the same time he met Frau von Meck, a rich widow, whose generosity made it possible for him henceforth to give up his professional drudgery and devote himself entirely to composition. In the following years he toured a good deal in Europe and America, conducting his own works. His sixth and last symphony—the *Pathetic*—was given in Petrograd for the first time on October 28, 1893. Nine days later—November 6—he died of cholera.

His works comprise six symphonies, three piano concertos, and a *Fantasia* for piano and orchestra, a violin concerto, several overtures and symphonic poems (*Romeo and Juliet*, *Manfred*, *Hamlet*, "1812," *Capriccio Italien*, etc.), four orchestral suites, three ballets (the best-known is the *Casse-Noisette*), a string sextet (*Souvenir de Florence*), three string quartets, a piano trio, eleven operas (of which the best known are *Eugen Onegin*, *Pique Dame*, *Mazeppa*, and *Joan of Arc*), and many songs and piano pieces, etc. He wrote also a book on harmony, and a small volume of reminiscences.

TCHEREPNIN, NICOLAI NICHOLAEVITCH

Born at Petrograd in 1873. He studied at Petrograd University for a legal career, receiving at the same time musical instruction from Rimsky-Korsakoff at the Conservatoire. He left this latter institution in 1898. The publisher Belaieff became interested in him and issued some of his earliest songs; and in 1900 he was appointed to the conductorship of the Russian Symphony Concerts, which Belaieff had founded in 1885. He has written about fifty songs, three ballets (*The Pavilion of Armida*, *Narcissus*, and *The Masque of the Red Death*), various works for orchestra (Prelude to *La Princesse Loiretaine*, a symphonic poem on the witches' scene in *Macbeth*, a dramatic fantasia *From Land to Land*, a suite *The Enchanted Garden*), a string quartet, a piano concerto, etc.

TINIAKOFF, A.

VASSILENKO, SERGIUS NICHIFOVITCH

Born in Moscow in 1872. Studied at the Conservatoire there, under Taneieff and Ippolitoff-Ivanoff, from 1896 to 1901. Has written two symphonies, a symphonic poem *The Witches' Flight*, a symphonic suite *Au Soleil*, a dramatic cantata *The Legend of Kitej*, and many fine songs.

WIHTOL, JOSEPH

Born at Volmar, Livonia, July 26, 1863. Studied at the Petrograd Conservatoire from 1880 to 1885 under Johannsen and Rimsky-Korsakoff. In 1886 became professor of theory and harmony at the Conservatoire, and from 1892 taught the same subjects at the Petrograd Music School. In 1897 became musical critic of the "Petrograd Times." Has written a symphonic poem on Lettish themes (*Das Fest des Ligo*), a Lettish overture *Spriditis*, a Fantasia on Lettish folksongs for violin and orchestra, a *Dramatic Overture*, a symphony, a string quartet, five piano sonatas, choruses (*a cappella* and with orchestra), piano pieces, songs, arrangements of Lettish folksongs, etc.

MODERN RUSSIAN SONGS
VOLUME II

MARTHA'S SONG

(CHANT DE MARTHE)

Translated from the Russian
by Constance Purdy
French version by Hettange

From the opera "Khovanstchina"

MODEST MOUSSORGSKY

(1839-1881)

Andante con moto e lamentoso (♩ = 98)

VOICE

PIANO

In her youth went the maid - en forth
Et de jour et de nuit je vais

O - ver marsh-land and mead - ow, O - ver marsh-land and
par les champs et les prés - verts, par les champs et les

mead - ow, Thro' the hay - fields bare af - ter har - vest.
prés - verts, par les bois et par les ter - rains brû - lés.

poco rit.

a tempo

On the stub - ble the maid - en trod, Prick'd and sore were her
 Aux buis-sons j'ai grif - fé mes mains, j'ai sur le sol u -

a tempo

wear - y feet. Ev - er the loved one fol - low - ing, That no
 sé - mes pieds. Tou - jours cher - chant mon bien - ai - mé, je n'ai

poco rit. *a tempo*

harm - should to him its men - ace bring. Stealth - i - ly up to the
 pas - re - trou - vé ses traits - ché - ris; je m'a - ven - tu - rais vers

poco rit. *a tempo*
pizz.

ver - y gates Of the cas - tle the maid - en drew,
 son pa - lais: je me glis - sai fur - ti - ve - ment,

Then she knock'd at the win - dow, Then she rang the an-nounc-ing bell
 je heur - tai sa fe - nê - tre, je son - nai du mar-teau — d'ar -

poco rit. tin - kling.
 gent — tin - tant.

a tempo Look back, re - mem - ber, be - lov - ed,
 Sou - viens - toi, sou - viens - toi, ché - ri!

p poco rit. *pp a tempo*

Ah! all thy prom - is - es canst — for - get! Ma - ny a night in my
 Oh, sou - viens - toi de tes ser - ments! Seu - le, j'ai son - gé des

poco rit. suf - fer - ing Ev - er in thy dear vows did my heart — re - joice.
 lon - gues nuits à tes mots — d'a - mour, tes ser - ments — brû - lants.

poco rit.

Poco meno mosso
mistico

Like to can - dles of the Lord We with thee shall be
Tels les cier - ges du Sei - gneur nous al - lons tous deux

pp

light - ed bright, Flames sur-round-ing the Breth - ren rise, And in
clair - flam - ber! Fil - les du Christ dans la lu - miè - re, et

poco rit.

smoke and in fire shall our souls be borne!
dans le feu nos â - mes sé - lè - ve - ront!

poco rit.

Tempo I

Long the maid thou hast ceased to love, Thou hast kill'd and de -
 Faux a - mi, tu m'as dés - ai - mé, tu t'es jou - é de

stroy'd_ at will, Now give ear, thou in e - vil steep'd, Slave of
 mon — a - mour, tu con-naî - tras bien - tôt, cru - el, la re -

allargando

wick - ed - ness, heed the dis - sent - er's wrath.
 bel - le fil - le, dont le cœur — est mort.

allargando

LITTLE STAR, WHERE ART THOU?

Translated from the Russian
of MOUSSORGSKY
by Constance Purdy

(Composed in 1857)

MODEST MOUSSORGSKY (Posthumous)
Revised by W. G. Karatygin

Adagio

VOICE

PIANO

mf

p

Lit-tle star, where art thou, where is

f

mf

mp

now thy light? Was thy ra - diance dimm'd by the som - bre veil Of a

mf

p

mf

p

black, black cloud? of a black, black cloud?

p

pp

p

Where, O love - ly maid, art thou, where thy charms? Didst thou

mf *f* *p*

thy dear love, thy dear love for - sake, Thy dear love for - sake, thy be -

mf *sf* *f* *p*

lov - ed? The black

pp *sf* *f* *p*

f *f* *p* *perdendosi*

cloud has veil'd all the stars bright rays, The earth bleak and cold claim'd the love - ly

f *p* *mf* *p* *pp*

maid.

p *pp* *p* *mf* *p* *pp* *ppp*

SERENADE

Songs and Dances of Death, No 3^b

Translated from the Russian
of Count GOLENISTCHEFF KOUTOUZOFF
by Constance Purdy

(Original Key)

MODEST MOUSSORGSKY

(1839 - 1881)

Larghetto

VOICE

Won - drous and soft the air, Az - ure the dark - ness,

PIANO

Dusk of young spring glim - m'ring light.

cresc.

Lis - t'ning with head bow'd the in - va - lid hears The

*cresc.**dim.**dim.*

mur - - - murs se - rene of the night.

cresc.

Sleep has not yet closed her eyes bright and shin - ing,

Life has to its joy still per -

p

suades; — At si - lent mid - night there un - der her

cresc. *dim. e rall.*

win - dow, Death, stand - ing grim, ser - e - nades: —

rall.

sf

Andantino

"Gloom, pain and suf - fring are — keep - ing thee cap - tive,

Thy youth is — fad - ing each day:

Here — is a mys - tic knight, val - iant and pow - er - ful To free and

bear thee a - way. Rise — now and

cresc. *dim.*

look at thy-self, With e - the - real love - li - ness art thou en - dow'd; Thy cheeks are

cresc. *dim.*

ro - sy, the gold of thy tress - es Wraps thee a - round like a cloud.

poco capriccioso

Ra - diant and lus - trous thine eyes blue and smil - ing,

Bril - liant as heav - ens a - bove; —

Ar - dors of sun-ny noon course thro' thy

mf *sf* *sf* *pp*

poco accel. *a tempo, tranquillo*

be - ing— Thou hast en - ticed me, my love, I have de -

poco accel. *ppp* *p* *sf*

light - ed thine ear with my sing - ing, Didst thou not

sf

thy knight com-mand? Lo, he is here for the fi - nal re -

f *mf*

ward - - ing; Thy hour of bliss is at hand!

pp

How— fair thy form,— that en-chant-ing-ly trem-bles,

Round thee my arms I'll en - twine, Close would I hold thee; To my words of

cresc. *dim.*

love now heark-en — Be still— thou art mine!

ppp parlando *f* *ff sf*

TREPAK

Translated from the Russian
of Count A. Golenistcheff-Koutouzoff
by Constance Purdy

Song and Dances of Death, No 1

MODEST MOUSSORGSKY
(1839-1881)

Lento assai Tranquillo

VOICE

PIANO

p Fields, for-ests, mead-ows lie shroud-ed in gloom.

p Storm - winds are wail-ing and moan - ing; In dark-ness yon-der as sung

p o'er a tomb, — An-gry, a dirge are in-ton-ing. Look!

poco a poco più mosso
p who is there? In the night — soft ca-ress-ing,

poco a poco più mosso
pp

Death to a peas - ant is cling - - - ing; Whirl - ing and

pp

sway - ing they dance the Tre - pak; — And in his ear he is

poco rall.

Allegretto moderato e pesante

sing - - - ing: Come, poor old man, thou art bent and

p

wear - y, Drink sways thy step and the road lies drear - y;

f

And the witch of snow storms, Her wild sport be - gin - ning, Sweeps thro' field and for - est

mf

mf poco meno mosso

Whirl - ing, driv - ing, spin - ning. Haunt - ed by grief and by want op - press - ed,

p poco meno mosso

p

Come stretch thy bones and in sleep find rest. — I with snow will keep thee warm, And

p

pp

Lead.

then ar - ray - ing All the_ whirl - ing flakes a - bout thee, lead their play - ing.

Ancora più sostenuto

f Bring swans of

air, for his bed your

feath - - ers! Start

now your song, O ye

winds and weath - - - ers!

Meno mosso, allargando

mf
Fair - y - tales and sto - ries Tell him with - out

p

num - ber, That the drunk - ard sound - ly Thro' the

night may slum - ber.

mf *f*

3 3

a tempo
p
 For - ests and skies and ye clouds low ly - ing, Dark - ness and
a tempo
pp

tem - pest and snow - flakes fly - ing, Weave from snow the whit - est

Down - y shroud the light - est, And the old man

o - ver Like a child I'll cov - er.

riten.

Andante tranquillo

pp

Sleep, sleep, my— friend, rest, my hap - py

*pp**più mosso**rall.**a tempo*

peas - ant,

*più mosso**rall.*

Sum - mer has

*a tempo**mf**pp*

come with its bloom; —

*più mosso**rall.**più mosso**rall.**mf**a tempo*

O'er fields of gold the sun re - joi - ces.

*a tempo**pp*

Slow the scythes are ply - ing,

Gay the sound of voi - ces, Doves are home-ward fly - ing.

ritard. *a tempo*

mf *p* *pp*

ritard. *a tempo*

p *1* *pp*

PARROT SONG

Translated from the Russian
by Constance Purdy

From "Boris Godounoff"

(Original Key, A)

MODEST MOUSSORGSKY

(1839 - 1881)

Andantino (♩ = 84)

molto cantabile

VOICE

PIANO

Pol - ly was in the room with the nurs - es sit - ting, —

Chat - t'ring with - out a pause, af - fa - ble and hap - py,

Go - ing to each nurse in turn he begg'd to have his head scratch'd,

And each nurse in her turn did just as he re - quest - ed.

Pocchissimo più mosso

Nurse An - as - ta - sia, tho', re - fused and would not scratch it, —

Ob.

mf

So Pol - ly, ver - y cross, call'd the nurse a stu - pid:

Nur - sey for that of - fence slapp'd him hard and quick - ly, —

p

Pol - ly scream'd out with rage, ruf - fling all his feath - ers.

Then Nur-sey, arm'd with sweets, tried her hard-est to ca-jole him.

p

Soon all the rest join'd in, and wheed-ling sought to calm him.

But no; 'twas un-a-vail-ing! Sulk-i-ly there he

rit. poco *Tempo I*

mf *dim.* *pp*

sat, bill thrust in his feath-ers.— Sweets he dis-dain'd to

ten. assai

Pocchissimo più mosso

touch, sul - len - ly kept mut - t'ring. Sud - den - ly out he

flew at nurse who would not scratch him, So fierce - ly at her

peck'd, to the floor she tum - bled crash - ing! All of the nurs - es

then, an - gry and ex - cit - ed, Waved with their arms and

scream'd, and at last drove Pol - ly from her. Quite un - con -

rit. poco cern'd Pol - ly gazed at those a - bout him. Sire, that is why, you

Tempo I

rit. poco

dim.

p

see, they set up such a clam - or, And thy roy - al coun - cil,

Sire, was dis - turb'd and hin - der'd. That I think is all, all that hap - pen'd!

p

FLOODS OF SPRING

(FRÜHLINGSFLUTHEN)

27

Translated from the Russian of Tiutchev
by Constance Purdy
German version by Lena Esbeer

SERGE RACHMANINOFF, Op. 14, No. 11

Allegro vivace

PIANO

p *3* *6* *6* *6*

While yet the fields are wrapp'd in
Noch ruh'n die Fel - der schnee - be -

f

snow — The wa - ters hear the call of
deckt, — Doch regt sich schon die Len - zes -

rit. ten.

f *rit.*

a tempo *p*

spring. — To
fluth, — Die

f a tempo *p*

wake the sleep - ing shore they
träu - - - - - men - des Ge - län - - de

pp

flow, _____ *f* And
weckt; _____ Ihr

f

spar - - - - - kling race and dance and
Ruf er - - schallt voll Ue - - ber -

pp

sing. _____ *ff* > Thus they pro -
muth. _____ Es dringt weit -

f

claim both far and wide: _____
hin von Land zu Land: _____

rit.

ff *rit.*

a tempo fff

Spring is at hand! Spring is at hand!
Es naht der Lenz! Er naht als Held,

fff a tempo

To bear her mes - sage swift we glide,
Der mich als Bo - ten aus - ge - sandt,

Her her-alds
Sein Nah'n zu

f

rit. *fff*

we thro' - out the land. _____
kün - den al - - ler Welt: _____

ff rit. *fff*

Meno mosso

p

Spring is at hand!
Es naht der Lenz!

Spring is at hand!
Es kommt voll Glanz!

mf

f *mf*

rit. *p* Andante

The tran - quil, balm-y days of
Der Mai - en - ta - ge Won - ne -

pp

f accel.

May _____ Come dan - cing in a ro - sy
zeit _____ Um - gau - kelt ihn in Rei - hen -

mf accel.

ff

band, _____ And round her throng in glad _____
tanz, _____ Und gibt ihm, fröh - li - ches _____

f *ff*

rit. ten. *fff Allegro vivace*

ar - - - ray.
Ge - - - leit.

rit. *fff*

rubato *fff*

BEFORE MY WINDOW

(Original Key)

Translated from the Russian
of GALINA by Constance PurdySERGE RACHMANINOFF, Op. 26, No 10
(1873-)

Lento (♩ = 50)

VOICE *p cantabile*

Be-fore my win-dow blooms in pen-sive splen-dor tall— A fair wild

PIANO *p*

cresc. *mf* *mf*

cher-ry tree, her sil-ver gar-ments spread-ing; Her fresh young branch-es,

La melodia ben marcato

p *dim.* *p*

fra - grance shed-ding, Low bend - ing, soft - ly call— Her pet - als

flut-ter-ing as on e-the-real wing, In joy and sheer de-light their per-fumed breath I

cap-ture, Their sweet a-ro-ma veils my con-cious-ness in rap-ture, And

won-drous songs of love, _____ that need no words, they sing. _____

won-drous songs of love, _____ that need no words, they sing. _____

BY A NEW-MADE GRAVE

(Original Key; E minor)

Translated from the Russian
of S. NADSON by Constance PurdySERGE RACHMANINOFF, Op. 21, No. 2
(1873 -)

VOICE

Largo *p* *ten.*

Once more a - lone, — once more the land is steep'd for me —

PIANO

p *cresc.*

in dark-ness drear-y, Be-fore a new-made grave I

sf *p*

stand in thought, gloom fills my spir - it wear - y!

cresc. *f*

mf Then why live on, *f* so sore be-reft, Why toil and strug-gle, ev - er

striv - ing? *p* No one to love have I now left, —

rit. e dim.

No one to kneel to for my shriv - ing!

sf *dim.* *pp*

FIELD BELOVED

(O, DU WOGENDES FELD!)

Translated from the Russian
of Count A. TOLSTOI
by Robert H. Hamilton
German version by Lina Esheer

SERGE RACHMANINOFF, Op. 4, No 5
(1873-)

Lento

VOICE

PIANO

mf *f*

mf *p*

Blight shall ne'er come to
O, du wo - gen - des,

thee, field be - loved, — When one scytheswings shall mow down thy mea - gre corn,
rei - fes Äh - ren - feld, — Nim - mer lässt du dich ab - mäh'n auf ei - nen Streich,

When one sheaf shall hold all of thy soil's re-turn!
 Nim - mer lässt du - dich bin - den in ei - ne Garb!

un poco cresc.

Like the har - vest shall ye, ——— thought be - loved, —
 Ihr Ge - dan - ken, ihr Träu - me sor - gen - schwer, —

p *un poco cresc.*

f

Ne'er be bound up — in one shoul - der - load,
 Wer euch scheu - - chen — könnt' aus Herz und Sinn,

mf

rit.

Ye shall ne'er be made plain in word or rhyme!
 Euch zu fas - sen ver-möcht' in ei - ne Red!

rit. *mf*

O - ver thee, my field, — raged a de - stroy - ing wind,
 Ü - ber dich, o Feld, — jag - te der Sturm hin-weg,

Bend-ing thy ears of corn — down to earth, Scat - t'ring all the ri - pen'd
 Hat die Äh - ren dir nie - der zur - Erd' ge - beugt, Dei - ne rei - fe Saat wüsst

seed a - far! Wide - ly al - so ye were strewn, my —
 aus - ge - streut! . Wie gar weit ihr Träu - me doch ge -

thoughts be - loved, — Where once burn'd — all those
 flat - tert - seid! — Und wo ei - - - - - ner von

pp *mf* *ppp* *ff* *f* *p* *cresc.* *ff* *f*

glo - - - rious dreams of mine, *mf* There the grass is -
 euch - - - vie - - - len - - - nie - der - - - fiel, Da er wuchs dem

cru - el - ly burnt a - way, *ff* And there ris - es - now on - ly scorch - ing grief. Ah! -
 Erd - reich der Trüb - sal Halm, Da ge - dieh das bit - ter - ste Her - ze - leid. A! -

Con moto
 Ah! -
 A! -

p *rit.* *pp*

SORROW IN SPRING

Translated from the Russian
of GALINA by Arthur Westbrook

(Original Key)

SERGE RACHMANINOFF, Op. 21, No. 12
(1873-)

Allegro mosso ***f***

VOICE

How— my heart aches!

PIANO

mf

p

Yet fain would I live, Now that

f spring— with its sweet-ness is here! ***p*** Ah!— I

mf

f

have not the cour - age to die, And to

sleep in the grave's end - - less

dim.

night.

p

Ad.

Un poco meno mosso

p

Would old age on - ly come to me soon, —

dim.

*

Would my hair turn to sil - ver with years! — Were I

poco a poco cresc.

mf

dim.

p

deaf _____ to the song of the breeze, To the

night - - in-gale sing - ing of love, Rap - - ture

cresc. *ff*

Tempo I

pour - ing from out of his heart, Mid the

dim.

per - - fume of li - lacs in bloom! Would to

mf *dim.*

dim. *p*

Heav'n that the still - ness of eve Were — not

p

fill'd with such bit - ter de - spair! —

pp *cresc.* *appassionato* *ff*

dim. *p*

TO THE CHILDREN

(Original Key, F)

A. KHOMIAKOFF

Translated by Rosa Newmarch

SERGE RACHMANINOFF, Op. 26, No. 7

(1873 -)

VOICE

Lento (♩ = 52) *p*

How oft - en at mid-night in days long since fled, — Dear

PIANO

p *un poco cresc.*

chil-dren, I've watch'd with deep joy by your bed; — How oft - en your brows have I sign'd with the

mf

dim. *p*

cross, — And pray'd there: God keep you from sor - row and loss;

p

un poco cresc. *mf* *dim.* *p*

mf The love_ of the Fa-ther pro-*mf* tect you. *p* While calm - ly you

dim. *mf* *p*

slum-ber'd, to keep you in sight, To watch you and know that your souls were snow-white, To

mf *dim.* *p*

un poco cresc. *dim.*

wish for you glad-ness, and long hap-py years— Un - taint - ed by e - vil,

mf *cresc.*

p *cresc.* *mf* *dim.*

un-bro-ken by fears, How sweet, and how dear were those vi-gils!

p *dim.* *p*

mf But now, in the nurs - ry *dim.* reigns still-ness and *p* gloom, *mf* Gone, gone the glad

pp voi - ces, no sound in the room; *mf* No lamp lights the i - con that hangs by the

p door — *mf* My heart aches — *cresc.* The chil-dren are chil-dren no

f more! — What an - guish to lose them for - ev - - er!

mf O chil - - - dren! *mf* At mid-night

to old days be true, — And pray then for one — *mf* who prays night-ly for you; — Who

oft on your brows made the sign of the cross, — And ask'd God — to keep you from

sor - row and loss, — *dim.* The love — of the Fa-ther pro-tect you. *p*

OH, NO, I PRAY, DO NOT DEPART!

(O NEIN, ICH FLEH', GEH' NICHT VON MIR!)

Translated from the Russian
of MERESCHKOVSKY by Constance Purdy
German version by Lina Esbeer

(Original Key, C# minor)

SERGE RACHMANINOFF, Op. 4, No 1
(1873-)

VOICE *Con allegro* *mf*

Oh, no, I pray, do not de - part! —
O nein, ich fleh', geh' nicht von mir! — *agitato*

PIANO *p* *colla parte* *f*

f *dim.* *p* *ten. 3* *3*

In such fare-wells the soul must lan - guish, Too hap - py am I for this
Des Le - bens herb - stes Weh heisst „Schei - den.“ Als Glück emp - find' ich je - des

mf *dim.* *p* *mf*

an - guish, Oh, clasp me clos - er to your heart, And say “I love.”
Lei - den, Lässt du mich ruh'n am Her - zen dir, Und sagst „ich lieb.“

mf *dim.* *pp* *ppp*

p *cresc.* *3*

I've come a - new, — in - firm and with ex - haus - tion
 Ich kam auf's neu! — Noch bleich und krank, ge - quält vom

pp *cresc.*

f *mf* *3*

pal - ing, See now how pit - eous, fee - ble,
 Har - me. Schau her: be - darf der Schwa - che,

mf

p *cresc.* *f* *dim.* *rit.* *3* *a tempo* *f*

ail - ing, How great my need, dear love, of you! — New
 Ar - me, Nicht dei - ner Lie - be fest und treu? — *espress.* Viel

pp *cresc.* *mf* *rit.* *a tempo* *p* *pp*

dim. *3* *3* *ten.* *dim.* *3*

tor - ments will as - sail my heart, I know, As kiss, — ca - ress or
 schwe - re Pein, die stuts in Sicht, Kann leicht dein süß Ge - kos' ver -

mf *dim.* *p* *mf* *dim.*

p *cresc.* *f* *3* *dim.* *3* *p* *cresc.* *3* *3*

glad - ness, But this one boon I pray, — in sad - ness: Oh, stay with
 we - hen, Dar - um er - hö - re, Lieb, — mein Fle - hen: o bleib bei

p *cresc.* *mf* *dim.* *p* *cresc.*

ff *3* *fff* *rit.* *3*

me, do not de - part! Oh, stay with me, — do not de -
 mir, ver - lass mich nicht! o bleib bei mir, — ver - lass mich

ff *rit.*

part! —
 nicht! —

ff *dim.* *f* *dim.*

mf *ff* *mf* *ff* *rit.* *fff*

THE MAID AND THE SUN

(Original Key)

Translated from the Russian
of MAIKOFF by Charles Fonteyn Manney

NIKOLAS RIMSKY-KORSAKOFF, Op. 50, No 1
(1844-1908)

Allegro moderato (♩ = 80) *a piena voce*

VOICE

O'er_____ the

PIANO

f *p*

sea in— some far coun - try Dwells in loft - y tow'r a maid - en,

Thread - ing gold - en tin - kling du - cats On twelve threads of fin - est

mf

sil - ver. And to deck her youth - ful beau - ty Six she twines a -

sf *p*

mong her tress - es, Six she wears up - on her bos - om. Then she

sf *p*

cresc. cries un - to the sun - - - - light:

sf *f*

Meno mosso *Tempo I*

"Shine, O sun, as I am shin - ing! Rise, O sun, and greet my ris - ing!

mf *p* *mp*

Meno mosso e ritard.
espressivo

Tempo I

By thy heat the fields are with-er'd.

rit. assai

Tempo I

Poco meno mosso

Hearts of men burn in my beau-ty. By thy heat the fields are

f Tempo I

with-er'd, Hearts of men burn in my beau-

poco rit.

a tempo

ty."

A SONG OF INDIA

(CHANSON INDOUE)

From the Legend of "Sadko"

Translated from the Russian
by Constance Purdy
French version by Michel Delibes

NIKOLAS RIMSKY-KORSAKOFF
(1844-1908)

Andantino (♩ = 84)

PIANO *p*

p dolce

Un-num-ber'd dia-monds lie with - in the
Les di - a - mants chez nous sont in - nom -

cav - erns, Un - num - ber'd pearls with - in the trop - ic wa - ters Of dis - tant
bra - bles; Les per - les dans nos mers in - cal - cu - la - bles; C'est l'In - de,

In - dia, won-drous fair! By _____ a
 ter - re des mer - veil - les. Dans _____ un

pp

sun - ny o - cean tow'rs _____ a cliff _____ of
 de _____ nos si - tes _____ Un _____ ru - bis _____ é -

jew - els, _____ And _____ there-on _____ a phœ -
 mer - ge, _____ Un _____ oi - seau _____ l'ha - bi -

nix, _____ part - ly bird, _____ part maid - en, _____
 te, _____ Au _____ vi - sage _____ de vier - ge!

Songs of charm E - lys - ian
 Jour et nuit il chan - te

sweet - ly e'er is sing - ing.
 D'u - ne voix ra - vis - san - te.

mf
 Out - spread pin - ions fling - ing
 Son bril - lant plu - ma ge

p
 On the o - cean wing - ing.
 Cou - vre tout le ri - va ge.

pp

And to him who lis - - - tens Rapt ob -
 Qui pour-raît l'en - ten - - dre Re - - nai -

pp

p

liv - - ion bring - - ing. Un-num-ber'd dia-monds lie with-in the
 trait des cen - - dres. Les di - a - mants chez nous sont in-nom -

p

cav - erns, Un-num - ber'd pearls with - in the trop - ic wa - ters Of dis-tant
 bra - bles, Les per - les dans nos mers in - cal - cu - la - bles; C'est l'In - de,

poco rit. *pp*

In - dia, won - drous fair!
 ter - re des mer - veil - - les!

poco rit. *pp* *riten*

BELIEVE ME NOT

(Original Key)

Translated from the Russian
of Count A. TOLSTOY, by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op.46, No 4
(1844-1908)

Allegretto (♩ = 88)

VOICE *dolce*

PIANO *p*

Be - lieve me

not, _____ when from the depth of sor - row, Dear friend, I say

my love for thee has ceased. At ebb the sea with-draws, yet on the

mor - row Seeks out the land, as tho' with love in - creased, At ebb the

sea with-draws, yet on the mor - row Seeks out the

land, as tho' with love in - creased.

I, e - ven

now, for those first rap - tures yearn - ing, My free - dom

long to yield to thee once more; And, e - ven

now, the bil - lows surge, re - turn - ing From far a -

way un - to the well - loved shore, — And e - ven

now, the bil - lows surge, re - turn - ing From far a -

way un - to the well - loved shore.

p

CRADLE SONG

From the opera "Pskovityanka"

Translated from the
Russian of L. MEI
by Robert H. Hamilton

NIKOLAS RIMSKY-KORSAKOFF, Op. 2, No. 3
(1844 - 1908)

Not fast, flowingly *pp*

VOICE

Bye - lo, ba - by, by - lo, bye;

PIANO *pp*

Hush, my lit - tle fawn so shy. —

p

At the first glad peep of light In the for - est far from sight,

Birds of God build nests and sing, Sum-mer-time or ear-ly spring.

Bye-lo, ba-by, bye-lo — bye, Hush, my lit-tle

fawn so shy; Lit-tle wood-land night-in-gale, Build no nest in yon-der vale;

To our bird-home hith-er fly, Seek our for-est cham-ber high.

pp

Bye - lo, ba - by, bye - lo, bye; Hush, my

pp

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note B4. The piano accompaniment (grand staff) features a series of chords in the right hand and a descending eighth-note line in the left hand. The key signature is D major (two sharps).

p

lit - tle fawn so shy. Flut - ter round the bush - es low,

The second system of the musical score. The vocal line continues with a half note G4, quarter notes A4, B4, C5, and a half note B4. The piano accompaniment continues with chords and a descending eighth-note line. The key signature remains D major.

p

Where the red - ripe ber - ries grow, Warm thy small wings in the sun;

The third system of the musical score. The vocal line concludes with a half note G4, quarter notes A4, B4, C5, and a half note B4. The piano accompaniment concludes with chords and a descending eighth-note line. The key signature changes to D minor (two flats) for the final measure.

Sing un - til thy song is done. *pp* Bye - lo, ba - by,

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half rest. The piano accompaniment (grand staff) features a series of chords in the right hand and a descending eighth-note pattern in the left hand. The key signature has two flats (B-flat major). The dynamic marking *pp* (pianissimo) appears at the end of the system.

bye - lo, bye; Hush, my lit - tle fawn so

The second system of the musical score. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with chords and a descending eighth-note pattern. The key signature remains two flats.

shy. *ritard.*

The third system of the musical score. The vocal line has a half note G5, followed by a whole rest. The piano accompaniment features a final chord in the right hand and a descending eighth-note pattern in the left hand. The key signature remains two flats. The dynamic marking *ritard.* (ritardando) is present.

I HAVE COME TO SAY GOOD MORNING

(ME VOICI, JE TE SALUE)

(Original Key)

Translated from the Russian
of A. FET by George Harris, Jr.
French version by J. Sergennois

NIKOLAS RIMSKY-KORSAKOFF, Op. 42, No. 2
(1844 - 1908)

Allegretto (♩ = 100)

VOICE

PIANO

p

riten.

pp

Poco meno mosso
un poco rubato

dolce

I have
Me voi -

(♩ = 72)

come to say good morn - ing, And to say the sun's new
ci, je te sa - lu - e, Le so - leil, tu sais, se

espress.

glo - ry Is al - read - y up and warm - ing For - est
lè - ve, Ses ray - ons, do - rant les nu - es, Font mon -

mf

glades and cops - es flow'r - - - y; ——— And to
 ter les jeu - nes sè - - - - ves; ——— Sa - che -

dim. *p*

say the woods are wak - ing, Gai - ly wak - ing, —
 le, les bois s'é - veil - lent, Tout s'é - veil - le,

poco cresc. *f*

here a feath - er, There a leaf the breeze is.
 tout s'a - gi - te; Les oi - seaux et les a -

p *poco cresc.*

shak - ing, All a -
 beil - - - les Sont pres -

f

riten. *a tempo*

thirst for spring-time weath - er; And to
 sés de fuir leurs gî - tes. Sa - che en -

p *riten.* *dim.* *a tempo* *pp*

tell thee how my pas-sion, As last night a - fresh I meet thee, Ev - er
 core que, moi, je t'ai - me, D'une ar - deur tou - jours nou - vel - le, Que mon

strives for some new fash - ion Where - by I can well pro -
 â - me est bien la mê - me Et te veux res - ter fi -

espress.

tect thee; And to
 dè - le; On di -

dim. *p*

tell how spring be - sets me With so sweet a se - cret burn - ing That no
 rait que tout m'en - chan - te, C'est un souf - fle de jeu - nes - se Qui rem -

words of mine it lets me Sing, — ex -
 plit mon cœur; je chan - te, Mais, — com -

cept with its own yearn - ing. —
 ment chan - ter li - vres - se? —

poco stringendo Allegretto (Tempo I)

LIKE MOUNTAINS THE WAVES

Translated from the Russian
of Count A. TOLSTOI by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op. 46, No 5
(1844 - 1908)

Moderato (♩. = 76) *a piena voce*

VOICE

Like

PIANO

p *cresc.*

moun - tains the waves in up - heav - al, To

star - vault - ed heav - en as - cend - - - ing, Look

down, fill'd with ter - ror pri - me - val, And

see dark a - byss - es un - end - ing.

cresc.

Thus love, ev - er doubt - ing, di - vid - ed Be - tween might-y

ff

for - ces in mo - tion, Soars sky - ward,

mf

drops down - ward, un - guid - ed As rud - der - less

ship in mid - o - cean.

dim. *f subito*

Then think not, when star-ward thou'rt

fly - ing On high in the val - leys E -

lys - - - ian, Nor fear in a -

byss - es deep ly - - ing That stars _____ will no more greet thy

vis - - ion.

sf *dimin. assai*

piano e tranquillo

For peace, af - ter

p

tu - - - mult and ri - - - ot The

el - - e - ments bound - less com -

The first system of the musical score. The vocal line (treble clef) has a half note 'el', a half note 'e', a quarter note 'ments', a half note 'bound', a half note 'less', and a quarter note 'com'. The piano accompaniment (grand staff) features a continuous eighth-note melody in the right hand and a bass line with eighth notes in the left hand. The key signature has one sharp (F#).

pos - - ing, Soon spir - - it and

The second system of the musical score. The vocal line (treble clef) has a half note 'pos', a half note 'ing', a quarter note 'Soon', a half note 'spir', a half note 'it', and a quarter note 'and'. The piano accompaniment continues with the same eighth-note pattern in the right hand and eighth notes in the left hand.

sea will in qui - - et And

The third system of the musical score. The vocal line (treble clef) has a half note 'sea', a half note 'will', a quarter note 'in', a half note 'qui', a half note 'et', and a quarter note 'And'. The piano accompaniment continues with the same eighth-note pattern in the right hand and eighth notes in the left hand.

ev - - 'ry' - day calm be re -

The fourth system of the musical score. The vocal line (treble clef) has a half note 'ev', a half note ''ry'', a half note 'day', a half note 'calm', a half note 'be', and a quarter note 're'. The piano accompaniment features a continuous eighth-note melody in the right hand and a bass line with eighth notes in the left hand. The key signature has one sharp (F#).

pos - ing, Soon spir - it, soon

The first system contains measures 1 and 2. The vocal line starts with a half note 'pos', followed by a quarter rest, then eighth notes 'ing,' and 'Soon'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand.

spir - it and sea will in

The second system contains measures 3 and 4. The vocal line continues with a half note 'spir', a quarter rest, a half note 'it', and then 'and sea will in'. The piano accompaniment maintains the eighth-note texture in the right hand and a steady bass line in the left hand.

qui - et And ev - 'ry - day

The third system contains measures 5 and 6. The vocal line has a half note 'qui', a quarter rest, a half note 'et', and then 'And ev - 'ry - day'. The piano accompaniment continues with the eighth-note pattern, with a melodic flourish in the right hand in measure 6.

calm be re - pos - ing.

The fourth system contains measures 7 and 8. The vocal line begins with a half note 'calm', followed by a quarter rest, then 'be re - pos - ing.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A 'dim.' (diminuendo) marking is present in the right hand of measure 8.

poco ritard.

The fifth system contains measures 9 and 10. The piano accompaniment continues with the eighth-note pattern. The right hand of measure 10 includes a 'poco ritard.' (poco ritardando) marking. The system concludes with a final chord in the right hand.

SONG OF THE SHEPHERD LEHL

From the fairy opera "Snégourotchka"

Original Russian text by
A. OSTROVSKY

(Original Key)

NIKOLAS RIMSKY-KORSAKOFF
(1844-1908)

English version by Frederick H. Martens

Allegretto giocoso (♩ = 108)

Lehl playing the shawm

PIANO

The piano introduction consists of two systems of music. The first system shows the right hand playing a melody in G-flat major (three flats) and 2/4 time, starting with a piano (*p*) dynamic. The left hand has whole rests. The second system continues the melody, with the right hand playing eighth-note patterns and the left hand still having whole rests. A *p cresc.* marking appears in the fifth measure of the second system.

Lehl *Più lento, maestoso*

Said the thun-der to the cloud pass-ing by, Rum-ble, grum-ble, see my

lunga
ff > pp < mf > pp

The vocal line is in G-flat major and 2/4 time, marked *Più lento, maestoso*. The piano accompaniment features a series of chords in the left hand, with a *lunga* marking and dynamic markings *ff > pp < mf > pp*.

poco riten. *Tempo I*

rain - drops fly, Spring-time rain that will glad — the plain. Joy - ous

colla parte *pp*

The vocal line continues with the lyrics "rain - drops fly, Spring-time rain that will glad — the plain. Joy - ous". The piano accompaniment includes a *poco riten.* marking and a *Tempo I* marking. The dynamic *pp* (pianissimo) is indicated at the end of the line.

flow'rs their pet-als will un-fold, All the maids for ber-ries search the wold, All the

lads will fol-low as of old: Lehl, my love, my Lehl, my love, my Lehl! (he plays)

poco rit. *a tempo*

poco rit. *a tempo* *p*

Lehl *Piu lento*

'Mid the

for - est, un - der arch - ing — trees Stray the maid - ens, pick - ing

poco rit.
straw - ber - ries, Song and laugh - ter gay their light la - bor

poco rit.

Tempo I
cheer'd, Till they found a maid had dis - - ap - pear'd; Then the

pp

rest with tear and sigh — de - clare: "Some wild wolf has seized her

p

poco riten. *a tempo*

un - a - ware!" O my love, — my — Lehl, my love, my

poco riten. *a tempo*

Lehl! (he plays)

p

Lehl Più lento

While the maids la-ment with

p *sfp* *pp*

tears and with sighs, Lo, a wild— a - ged man meets their

mf

poco rit. *Tempo I*

eyes; "Are your wits a - gath-'ring wool," the an-cient cried, "That a -

poco rit. p *colla parte* *pp*

weep - ing here you i - - dly bide? Calls and tears you vain - ly

shout — and shed, Bet - ter look a - bout the wood — in —

tr

p

riten. assai *a tempo*

stead!" Lehl, my love, — my — Lehl, my love, my Lehl!

riten. assai *a tempo* *p*

(he plays)

sf

SONG OF ZULEÏKA

(CHANSON DE ZULEÏKA)

Translated by Charles Fonteyn Manney
French version by Jules Ruelle

(Original Key)

NIKOLAS RIMSKY-KORSAKOFF, Op. 26, No 4
(1844-1908)

Andantino (♩ = 88) *dolce*

VOICE

The night-in-gale, who loves the flow'rs, And
L'a-mant des fleurs, le ros-si-gnal, Ce

PIANO

p

sings at eve a-mong the ros-es, Takes wing to fair Zu-leï-ka's bow'rs But
soir chan-tant par-mi les ro-ses, Dans l'om-bre vers toi prend son vol- Mais

riten. *a tempo*

sad-ness all his song dis-clos-es. "Why is his note with sor-row la-den?"
ses re-frains se-ront mo-ro-ses! Cha-gri-ne, Zu-leï-ka sou-pi-re:

riten. *a tempo*

Light-ly sigh-ing, thinks the maid-en. "Per-chance he'll find his love once
Le chan-teur que doit-il di-re? Peut-être, à ses a-mours rê-

riten. *a tempo*

more, And hap-pier songs a - gain out-pour."
 vant, Sou - dain il chan - te - ra gai-ment?

riten. *a tempo*

And thus my heart on pin-ions fleet Will fly to my Zu - lei-ka's
 A - lors vers toi, ma Zu - lei - ka, Jo - yeux aus-si mon cœur i -

ten. *poco rit.* *rit. molto*

feet, Like the night-in - gale that seeks the ros - es, And love in his song dis -
 ra, Pour dire à ton cœur de dou-ces cho - ses, A - vec - 'la - mant des

ten. *poco rit.* *rit. molto*

poco f

clos - es!
 ro - ses. *a tempo*

pp

THE NIGHTINGALE AND THE ROSE

ORIENTAL ROMANCE

(Original Key)

Translated from the Russian
of KOLTZOFF
by Deems Taylor

NIKOLAS RIMSKY-KORSAKOFF, Op. 2, No 2
(1844-1908)

PIANO *Moderato* *pp*

p dolce
The

night - in - gale sings to the rose, By day and night, his

song of love; In si - lence to the song she

p *pp*

heark - ens.

mf So on his lyre the min - strel plays, And sing - ing, woos the tim - id

mf

p maid Who shy - ly lis - tens, all un - know - ing For

p

whom he sings, nor why so sad, So fraught with pain his yearn - ing

f *rit.* *pp*

song.

u tempo

rit. *ppp*

rit. *ppp*

THE OCTAVE

87

(Original Key)

Translated from the Russian
of MAIKOFF by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op. 45, No. 3
(1844-1908)

Largo (♩ = 52) *dolce*

VOICE

The mys - te - ries di - vine — of

PIANO

pp

po - e - try har - mo - nious Think not thou canst un - fold — from

wise man's book or screech. But when — a - lone thou art, — and near to sleep - ing

wa - ters, Then hark with all thy soul — un - to the whis - p'ring

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "wa - ters, Then hark with all thy soul — un - to the whis - p'ring". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line with dotted half notes.

reed, — Give ear — to for - est sounds, the loft - y grove's rare

The second system of the musical score. The vocal line continues with the lyrics "reed, — Give ear — to for - est sounds, the loft - y grove's rare". The piano accompaniment continues with similar chordal textures and a steady bass line.

mur - mur Be con - scious of and feel. —

espress.

L.H.

The third system of the musical score. The vocal line concludes with the lyrics "mur - mur Be con - scious of and feel. —". The piano accompaniment features a more active right hand with sixteenth-note patterns, marked with the instruction "espress." (expressive). The left hand is marked "L.H." and plays a sustained bass line.

And in me-lo-dious verse_ Un-forced from out thy lips_ to rhyth-mic ca-dence

grow - ing, Will come the gen - tle sounds, like

wood - land mu - sic flow - ing.

allargando

THE RAINY DAY IS PAST

(Original Key)

Translated from the Russian
of PUSHKIN by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op. 51, No. 5
(1844-1908)

VOICE

PIANO

Lento (♩ = 54)

p

The

pp

rain - y day is past, but of a rain - y night The fogs from

sempre legato assai

out the sky drift down in lead - en guis - es; While like a

phan - tom white with - in the pine wood ris - es The

moon in veils of mist - y light. E'er

un - to gloom - y mood my soul de - press'd is tend - ing.

poco più f
Far, far a - way the moon in ra - diance is as -
p *poco cresc.*

dolce

cend - ing, There is the air re - fresh'd by

night mists cool and sweet, There a - - - - - cean gen - tly stirs be -

neath ——— her splen-did sheet, ——— Un - - - - - der the

cresc. poco *mf*

heav - - - - - ens blue sur - round - ing.

dim. *cresc.*

Recit.

A maid - en, at this time, in sor-row deep has gone Down to the

f

a tempo

shore where break the an-gry waves re - sound-ing.

p

Be-neath the hid - den cliffs a -

bound-ing, There now for-lorn she sits, all mourn-ful and a -

pp

lone. _____ A-lone! no one is near _____

f *mf*

poco cresc. *mf*

to weep — or share her sad-ness. No one her lips doth

p

kiss _____ to woo _____ her back to glad-ness,

No one _____ is for that love ce-les-tial hum-bly

mf *cresc.* *f*

Recit. espress.

thank - ful. Nay, not so: thou'rt a-lone—

dim. *cresc.* *sf*

thou weep-est— I am tran - - quil.

f *p* *p* *pp* *ppp*

So would'st thou.

a tempo *ff*

dim. assai *pp*

WAVES DASHING AND BREAKING

(Original Key, D^b)

Translated from the Russian
of Count A. TOLSTOY by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op.46, No.1
(1844 - 1908)

VOICE *Maestoso alla breve* (♩ = 56) *a piena voce*

PIANO *f*

Waves

dash - ing and break - ing and spray fling - ing wide — My

eyes salt and damp - ness are fill - ing; Un -

stir - - ring and rapt on the

head - land I bide, _____ My

soul un - ac - count a - bly thrill - ing. The

poco più piano

dim.

waves crowd ad - van - cing, they surge and re tire, And

foam from their white crest is fly - ing. O o - cean, why dost thou to

bat - tle in - spire, And rouse me by for - ces un - dy - ing?

a piena voce
For

liv - ing is splen-did, and fair is the goal; Waves, ye have ap-

peased my e - mo-tion. Your thun-ders and lash-ings have wa-ken'd my soul A -

kin to the clam - or of o - cean.

THE SINGER

Poem by MAÏKOFF
 (from "New Greek Songs")
 Translated by George Harris, Jr.

NIKOLAS RIMSKY-KORSAKOFF, Op. 50, No. 2
 (1844-1908)

Lento (♩ = 56) a piacere

VOICE

PIANO

p

dolce

Ug - ly am I, I know

p

well, — Fee-blest foes could strike me; Why do men and wom-en tell —

(colla parte)

How ev'n so they like me? Why do men and wom-en tell_____

(colla parte) *poco cresc.*

How ev'n so they like me?

p

espress.

Songs, as if you thumm'd a string, Make me warm and ten-der, To my

mf *(colla parte)*

lips their smiles they bring,_____ To my eyes their splen-dor.

f Songs, as if you thrumm'd a string, *p* Make me warm and ten - der, To my

più f

p

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It begins with a forte (*f*) dynamic and a half note G, followed by a quarter note A, a quarter note B, and a half note C. The piano accompaniment consists of a right hand with a half note G and a left hand with a half note G. The second measure of the vocal line has a dynamic change to piano (*p*) and continues with a half note D, a quarter note E, a quarter note F, and a half note G. The piano accompaniment continues with a half note G in the right hand and a half note G in the left hand.

lips their smiles they bring, ——— To my eyes their splen -

The second system of the musical score. The vocal line continues with a half note A, a quarter note B, a quarter note C, and a half note D. The piano accompaniment continues with a half note G in the right hand and a half note G in the left hand.

— dor. ———

p

The third system of the musical score. The vocal line continues with a half note E, a quarter note F, a quarter note G, and a half note A. The piano accompaniment continues with a half note G in the right hand and a half note G in the left hand.

rit.

The fourth system of the musical score. The vocal line continues with a half note B, a quarter note C, a quarter note D, and a half note E. The piano accompaniment continues with a half note G in the right hand and a half note G in the left hand.

NOT THE ANGELS (NICHT MIT ENGELN)

103

FRIEDRICH von BODENSTEDT (1819-1892)

(from the Persian of Mirza-Schaffy)

(Original Key)

Translated by Charles Fonteyn Manney

ANTON RUBINSTEIN, Op. 34, No. 1

(1929-1894)

PIANO

Allegretto

Andante

Not the an - gels
Nicht mit En - geln

cresc. *dim.*

— in heav'n's e - ter - nal blue, — Nor the ros - es, — per - fum - ing the fields a -
— im blau - en Him - mels - zelt, — nicht mit Ro - sen — im duf - ti - gen Blu - men -

cresc.

new,
feld, — Nor — e'en the sun — light that fills the air, —
selbst — mit der e - — wi - gen Son - ne Licht,

p *cresc.*

Nor_ e'en the sun - light that fills the air Can
 selbst mit der e - wi - gen Son - ne Licht ver-

I to Zu-lei - - - - ka, my love,
 gleich' ich Zu-lei - - - - ka, mein Mäd -

com - pare
 - chen, nicht.

Allegretto

cresc. *dim.* *rit.*

For in an-gel breast nev-er love may bide, And the ros-es
 Denn der En-gel Bu-sen ist lie-be-leer, un-ter Ro-sen

p *cresc.*

— sharp-est of thorns do hide, And when night falls—
 — dro-hen die Dor-nen her, und die Son-ne

dim. *p*

— the flam-ing sun-light dies, And when night falls the flam-ing sun-light
 — ver-hüllt des Nachts ihr Licht, und die Son-ne ver-hüllt des Nachts ihr

cresc. *p*

dies. Not one of all
 Licht. Sie al-le glei-

f

— with Zu-lei-ka
 — chen Zu-lei-ka

vies.
nicht.

p

Allegretto

p

cresc. *dim.* *rit.*

Andante

p *cresc.*

Nought I see in all cre-a-tion wide That fades not
Nichts fin-den so weit das Welt-all reicht, die Bli-cke,

p *cresc.*

dim. *3*

— when set by Zu-lei-ka's side;
— was mei-ner Zu-lei-ka gleicht;

dim. *3*

p Fair, — thorn - less, — in her love's light is shown, — Fair, thorn - less, —
 schön, — dorn - los, — voll ew' - gem Lie - bes - schein, — schön, dorn - los, —

cresc.

p *cresc.*

— in her love's light is shown, With
 — voll ew' - gem Lie - bes - schein, kann

f

her — none com - pare — but her - self —
 sie — mit sich selbst — nur ver - gli -

f

a - lone.
 - chen sein.

p

THE ASRA

(DER ASRA)

HEINRICH HEINE (1799-1856)

*Translated by Arthur Westbrook**(Original Key)*

ANTON RUBINSTEIN, Op. 32, No. 6

(1829 - 1894)

Moderato

VOICE

p

Ev-'ry day the won-drous love-ly Sul-tan's daugh-ter paced the gar-den,
 Täg-lich ging die wun-der-schö-ne Sul-tans-toch-ter auf und nie-der

PIANO

p

In the eve-ning near the foun-tain Where the foam-ing wa-ters whit-en.
 um die A-bend-zeit am Spring-brunn, wo die wei-ssen Was-ser plät-schern;

mf

Ev-'ry day the youth-ful slave stood In the eve-ning near the foun-tain,
 täg-lich stand der jun-ge Skla-ve um die A-bend-zeit am Spring-brunn,

mf

Where the foam-ing wa - ters whit - en. . . Dai - ly grew he pale and
 wo die wei - ssen Was - ser plät - - schern. Täg - lich ward er bleich und

dim.

pal - er, pale and pal - er. Till one eve - ning slept the Prin - cess
 blei - cher, bleich und blei - cher. Ei - nes A - bends trat die Für - stin

dim. *cresc. animato* *p*

To his side with hur - ried ques - tion. "Tell me, slave, thy name, thy coun - try!
 auf ihn zu mit ra - schen Wor - ten: "Dei nen Na - men will ich wi - ssen,

mf stringendo

Tell me of thy home and kin - dred!" And the slave re - plied: "Men
 dei - ne Hei - math, dei - ne Sipp - schaft!" Und der Skla - ve sprach: "Ich

ritard.

Tempo I

call — me Ma - ho - met, I come — from Ye - men, And my
 hei - - sse Ma - hò - met, ich bin — aus Ye - men, und mein

tribe is that of As - ra, Who in lov - - ing ev - er
 Stamm sind je - ne As - ra, wel - che ster - - ben wenn — sie

per - - ish, And my tribe is that of As - ra, Who in lov - ing, ev - er
 lie - ben, und mein Stamm sind je - ne As - ra, wel - che ster - ben wenn sie

per - - ish."
 lie - - ben."

NOW SHINES THE DEW

(ES BLINKT DER THAU)

111

(Original Key)

G. von BODDIEN

Translated by Arthur Westbrook

ANTON RUBINSTEIN

Op. 72, No 1

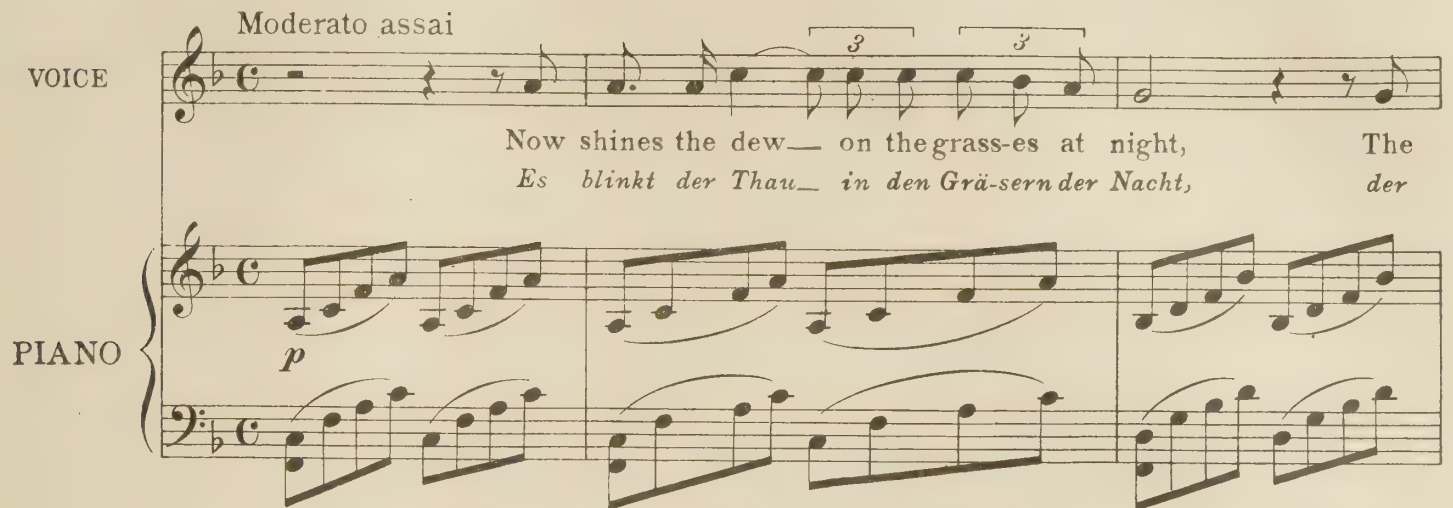
Moderato assai

VOICE

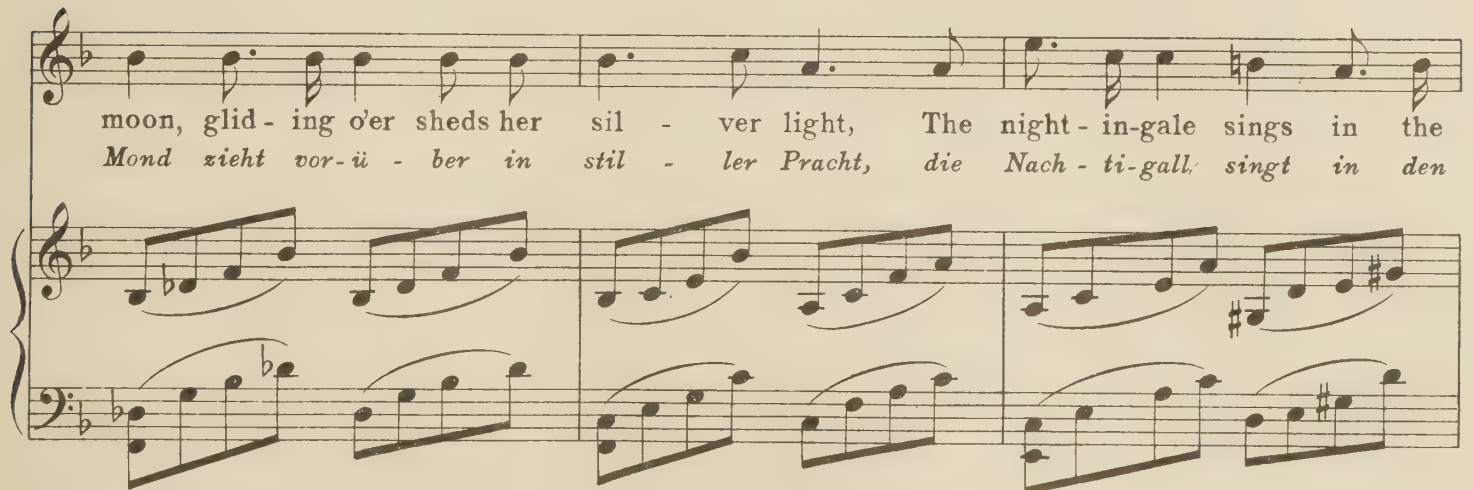
Now shines the dew— on the grass-es at night, The
Es blinkt der Thau— in den Grä-sern der Nacht, der

PIANO

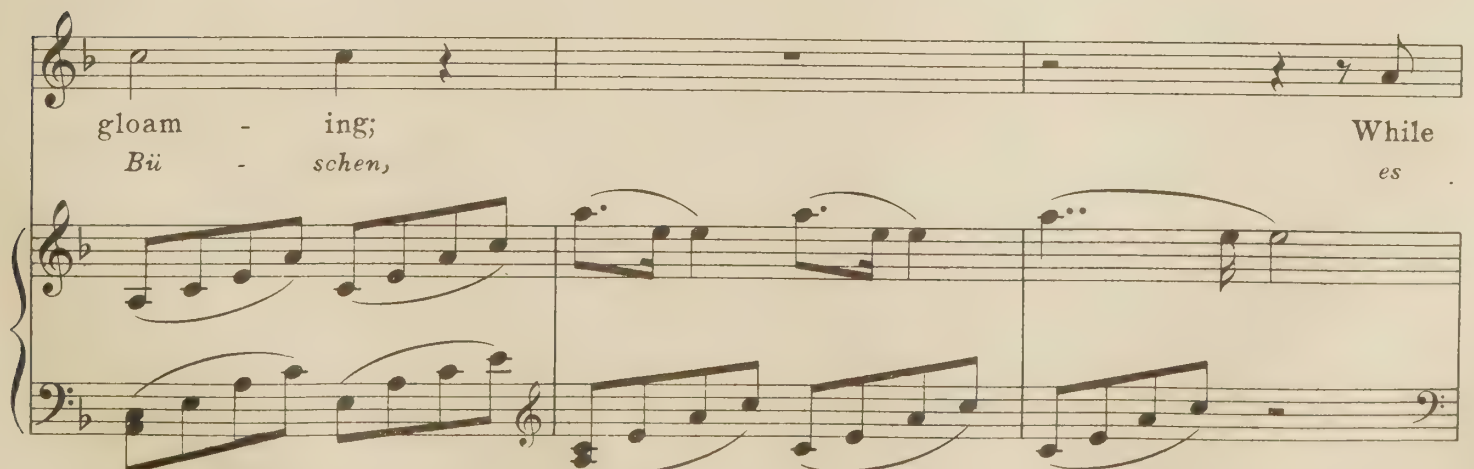
p



moon, glid - ing o'er sheds her sil - ver light, The night - in-gale sings in the
Mond zieht vor-ü - ber in stil - ler Pracht, die Nach - ti-gall singt in den



gloom - ing; While
Bü - schen, es



o - ver the fields in their ver-dure fair The breath of spring per - fumes all the air,
 schwebt ü-ber Wie - sen im Däm-mer-schein, der gan - ze Früh - ling duf - tet hin-ein,

p

Two hap-py lov - ers are roam - ing. How
 wie bei - de wan - deln da - zwi - schen. O

fair, — how won-drous-ly fair is spring, how won-drous-ly fair is spring! What a
 Lenz, — wie bist du so wun-der-schön, wie bist du so wun - der-schön! In dem

mf

spell of de-light — its beau-ties fling! And as they to-geth-er are
 blü-hen-den Rausch da - hin zu gek'n am Arm sei - ne zit-tern-de

p

wend - ing, With the first long kiss— 'neath the star-ry gleam They
Lie - be, mit dem er-sten Kuss— in dem Him-mels-raum und

animato
firm - ly trust in the fond, fool-ish dream That their love has nev - er an
fest zu glau - ben im thö - rich - ten Traum, dass es e - wig, e - wig so

end - ing, That their love has nev - er an end - ing,
blie - be, dass es e - wig, e - wig so blie - be,

That their love has no end - ing!
dass es e - wig so blie - bel

SPRING

(Original Key)

Translated from the Russian
of G. NOVIKOFF by Constance Purdy

G. SACHNOFSKY, Op. 4, No 2

Allegro

VOICE

p

Thro' each

PIANO

leggiere

p

con Ped.

rus - tle mur - murs pass, . Thro' each rus - tle vows are

steal - ing, All en - chant - ing, all ap -

peal - ing, Breez - es whis - per to the

grass. Warm the sun's ca - ress and

ten - der, Lan - guor brings as of a

kiss — Crys - tal - clear the brook in

bliss — Soft her mel - o - dies doth

poco rit. *pp* *atempo e poco a poco accelerando*
 ren - der: Gay young leaves a - flut - ter

poco rit. *sfz* *pp* *atempo e poco a poco accelerando*
p

dance, ——— In de - light their green hosts

ral - ly, Mod - est lil - ies of the

poco a poco ri - tar - dan - do

f

val - ley Bend to earth their tim - id

dim. e ritard.

glance.

f

diminuendo e ri - tar -

ritard. molto *mf* 3 *a tempo*

Freed by pow'rs be-nign, all know-ing, Now a -

dan - do molto *a tempo*

cresc.

wakes each liv-ing thing, All in na-ture rich is

cresc. *f* *3*

glow - ing, And all na - ture dreams doth bring, Love and

ritard. *ff* *maestoso* *rit.*

hap - pi - ness be - stow - ing, O - ver all the spell of

f *ritard.* *maestoso* *rit.* *sf*

a tempo

Spring!

a tempo *ff* *sf* *accelerando* *allargando* *sf* *sf*

HOW ABUNDANT AND WARM IS THE SPRING!

(QU'IL EST DOUX LE PRINTEMPS)

Translated from the Russian
of LOKHVITSKY by George Harris, Jr.
French version by Jules Ruelle

(Original Key)

NIKOLAS SOKOLOFF, Op. 10, No 1

Allegretto (♩ = 104)

VOICE

mf

How a - bun - dant and warm is the
Qu'il est doux le prin-temps, quelle i -

PIANO

p

mf

spring, With the green wil - lows bent o'er the stream that doth sing,
vres - se! Les grands sau - les se pen - chent vers les flots mou - vants,

Like to pale green-hair'd nymphs o'er its bos - om;
On di - rait des na - iâ - des la tres - se.

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 104 beats per minute. The voice part begins with a mezzo-forte (mf) dynamic. The piano part begins with a piano (p) dynamic. The score is divided into three systems, each with a voice staff and a piano grand staff. The lyrics are in both French and English. The piano accompaniment features flowing sixteenth-note patterns in the right hand and more rhythmic, accented patterns in the left hand.

From a - far doth the for - est breeze bring — Ten - der
 La fo - rêt au loin ré - pand l'en - cens — Des fleu -

p

in - cense of vio - lets in blos - som.
 ret - tes que l'on - de ca - res - se.

p

Heart, be si - lent! Be sound - less thy sleep! Let the
 Paix, mon cœur! — tu dois som - meil - ler! Ces beaux

ma - gi - cal day — of the May - time not steep Thy poor dream in the
 jours de Mai pour - raient - ils ré - veil - ler Mes chers prin - temps les prin -

song of the riv - er; As the spring-song is
 temps de l'en - fan - ce? Les doux chants de l'au -

end - ed, they creep From the light, — and are soon gone for ev -
 ro - re, a - vec l'es - pé - rance, — Tout par - tis un jour sans re -

er, gone for ev - er.
 tour, hé - las! sans re - tour!

THE CLOISTER
(LA NOVICE)
SONG OF SPRING

123

S. GORODETSKI

(Transposed)

English and French versions by M. D. Calvocoressi

IGOR STRAVINSKY, Op. 6, No. 1.

Allegro alla breve ($\text{♩} = 60$)

PIANO

mf

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system is marked 'PIANO' and 'mf'. The tempo is 'Allegro alla breve' with a quarter note equal to 60 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 'pp' and 'cresc.'.

Chimes of glad-ness, chimes of sad - ness, Peals and ech - oes,
 Clo - ches tris - tes, clo - ches gra - ves, sons de son - ge,

dream - - y drone. On the
 ca - - ril - lons. Sur la

slop - ing moun - tains yon - der grass is grow - ing, trees are
 pen - te des col - li - nes, l'her - be ver - te re - ver -

green. _____ All the walls are fresh-ly
 dit. _____ Tous les murs blan-chis re -

p

white - wash'd: thus hath or-der'd moth-er ab-bess.
 lui - sent, c'est par or-dre de l'ab - bes - se.

By the clois - ter door a - lone,
 A la por - te du cou - vent,

pp

Hark, the ring - er's daugh - ter moans:
 pleu - re la fil - le du son - neur:

p

pp

pp *morendo* *pp* *ppp*

Molto sostenuto (♩ = 54)

p

O ye mead-ows, O my free - dom, O the paths, the fields I loved!
 O les champs qui tant m'en - chan - tent, chers che-mins que tant j'ai-mais!

più f

O the bridge, the clear green val-ley, can-dle clear of Pas-sion-Day!
 Pe - tit pont et libre es - pa - ce, cier - ge pur du Jeu-di-Saint!

p

A - las, mine did burn so bright - ly, Why did thine not burn a - like?
 Ah! du mien brû-lait la flam - me, mais le sien, il s'e - teig-nit!

pp

O how ar - dent was his woo - ing
 Il s'in - cli - ne, son ha - lei - ne

poco rit.

and_ how ar - dent my poor heart!
 brûle, et mon cœur est bru - lant!

*a tempo**cresc. poco rit.**p*

He has left me lone - ly, griev - ing, By the bridge I stand a -
 Il me quit - te, je suis seu - le, tou - te seu - le sur le

mf

lone.
 pont.

Ah!

O the can - dles
 les flam - mes

flamed and flick - er'd
 bril - laient vi - ves

*mf**con passione*

When he kiss'd my burn - ing lips.
 Nous - é - chan - gions des bai - sers.

p

p

Have I lost thee, well-be-lov-ed? Have I lost thee, O my heart's de-light?
 Mon a-mi_ si doux, si ten-dre, Tu es loin, hé - las, mon bien ai-mé!

p

O the mists of spring, the breez-es, O the peace of days gone by!
 Bri - ses du prin-temps, et brù-mes, o bon - heur des jours pas-sés!

a piacere

Ah! Ah! Ah! Ah!

f *Tempo I*

f *pp*

First system of musical notation. The upper staff is a treble clef with a whole rest. The lower staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. The right hand plays a continuous eighth-note melody, and the left hand plays a sparse accompaniment of chords and single notes.

Second system of musical notation. The upper staff is a treble clef with a whole rest. The lower staff is a grand staff with a mezzo-forte (*mf*) dynamic marking. The right hand continues the eighth-note melody with a slur and an 8-measure rest. The left hand provides harmonic support with chords and moving lines.

Third system of musical notation. The upper staff is a treble clef with a whole rest. The lower staff is a grand staff. The right hand continues the eighth-note melody with a slur and an 8-measure rest. The left hand continues the accompaniment.

Fourth system of musical notation. The upper staff is a treble clef with a forte (*f*) dynamic marking. The lower staff is a grand staff with a forte (*f*) dynamic marking. The right hand has a melody with a slur and an 8-measure rest. The left hand continues the accompaniment.

Chimes of glad-ness, chimes of sad- - - ness,
 Clo - ches tris - tes, clo - ches gra - - - ves,

Peals and ech - oes, dream - y drone.
 sons de son - ge, ca - ril - lons.

On the slop - ing moun - tains yon - der grass is
 Sur la pen - te des col - li - nes, l'her-be

p

grow - ing, trees are green.
 ver - te re - ver - dit.

cresc.

All the walls are fresh-ly white - wash'd;
 Tous les murs, blan - chis re - lui - sent,

mf

poco *a* *poco* *cresc.*

Thus hath . or - der'd moth - er ab - bess; By the
 Et par or - dre de l'ab - bes - se, Près des

mf

gloom - y clois - ter door One must si-lence keep!
 por - tes du cou - vent, point de vain ba - bil!

p

morendo *ppp*

THE BIRTH OF THE HARP

(Original Key)

From the "Irish Melodies"
of THOMAS MOORES. TANEIEFF, Op. 26, №1
(1856-1915)

Andante semplice

p

VOICE

'Tis be - lieved that this harp, which I now wake for

PIANO

p

thee, —

*poco cresc.**dim.**p*

Was a Si-ren of old — who sang un-der the sea, —

dim.

mp

And who of-ten at eve thro' the bright wa-ters

dim.

roved,

mp

p *dim.* *pp*

To meet on the green shore a youth whom she loved.

pp

dolce *p*

poco rit.

p *espress.* *poco cresc.*

But she loved him in vain, — for he left her to

*poco cresc.**mf* weep, And in tears — all the night her gold tress-es to steep, — Till *p**mf* Heav'n look'd with pit - y on true love so warm, And changed to this soft Harp the sea-maid-en's*poco animato**poco rit.**colla parte**dim.**pp a tempo*

form. —

*pp**poco rit.*

cresc. *f*

Still her bos-om rose fair, — still her cheeks smiled the

mf *sf* *colla parte*

same, — While — her sea-beau-ties

p animato *p*

grace - ful - ly form'd — the light frame; Her hair, — as let loose from her

mf *mf*

white arm it fell, — Was changed to bright cords, ut - tring mel-o - dy's

dim. *dim.*

p *dim.* *pp* *ten. ad lib.*

spell. _____

p *dim.* *pp* *Tempo I dolce*

p

Hence it came that this Harp _____ for so long hath been

mf

known To min - - gle love's lan-guage with sor-row's sad tone: _____

mf *dim.* *espress.*

mf *dim.*

Till thou didst di - vide them and teach the fond lay To speak

poco rit.

love when I'm near ——— thee, and grief when a - way! ———

a tempo

pp *colla parte* *p*

dim. *pp*

MINUET

(Original Key)

Text after CH. D'ORIAS
English version by Constance Purdy

S. TANEIEFF, Op. 26, No. 9
(1856-1915)

Tempo di Minuetto

VOICE

PIANO

p

A - mong the things that lin - ger yet, Its

charm the pass - ing years en - han - cing, I love the old - time

min - u - et, Its spar - kling grace, its steps en - tran - cing:

Yes, in those days of state-ly reels, Of care-free life and love a -

bound - ing, How pleas - ant was the click of — heels In

meas - ured har - mo - ny re - sound - ing.

dolce
p

I — love the joy - ous ri - tour - nelle,

Its daz-zling and col - or -

ful com - plete - ness, The vi - o - lins' me - lo - dious trill, The

haut-boy's note of pier - cing sweet-ness: But oft in these gay

tunes so clear A mourn - ful strain runs thro' the glam - or, And

sud - den thro' the ball-room's clam - - or An ech - o falls up-on my

Più mosso, agitato

ear, That grat - - ing, clings and

p

haunts there - af - ter! The heart - - less

mf

mf

words of cru - - el pow'rs— A death-like

dim.

p

dim.

p

chill creeps o'er the laugh - ter, O'er fore-head crown'd with

fra - grant flow'rs! _____

And as, a - mid the maze of fash - ion Their

tr poco rit. *Tempo I*

code our an - ces-tors re - veald, _____ In whis-per'd mad - ri -

p *poco cresc.* *dim.* *p*

gals of pas - sion, A - las! their fate was be - ing seal'd. The

mar- quise, see her proud-ly yon - der Glide thro' the throng as in a

p

dream— Up - on the cour - tier's arm— O won - der!

sfz *sfz*

poco cresc. *dim.*

With-in her eyes the tear - drops gleam, the tear - drops

dolce

gleam. — Sur - round - ed by her court of glad - ness As queen she

espress.

pp

reigns, all to her bow; Yet on The-mi - ra's love-ly brow Are

pp

cresc. *mf* *f* *dim.*

marks of strife and se - cret sad-ness, Are marks, — are marks of strife —

cresc. *mf* *sfz* *dim.*

p *cresc.*

— and se - cret sad-ness. To sooth-sayers dai-ly goes her plea, In an - guish

poco ritenuto *a tempo*

p *dim.* *cresc.*

cresc. she— vain hope doth cher - ish: *p* "O say, *cresc.* O say,

poco accel.

sf

f. say what my fate shall be, *dim.* my fate shall be?" *p* "You, mad - am,

a tempo

sf *p*

pp on the block— shall per - ish!"

sf pp

NONE BUT THE LONELY HEART

(NUR WER DIE SEHNSUCHT KENNT)

(Composed in 1869)

(Original Key, D \flat)

JOHANN WOLFGANG von GOETHE (1749-1832)

Translated by Arthur Westbrook

PETER ILYITCH TCHAIKOVSKY, Op. 6, No 6

Andante non tanto

PIANO

p espressivo

p espressivo

None but the lone - ly heart
Nur wer die Seh - sucht kennt,

Can know my sad - ness; A - lone, and
weiss, was ich lei - del Al - lein und

più f

part - ed far From joy and glad - ness.
ab - ge - trennt von al - ler Freu - de.

p

Heav'n's bound-less
Seh' ich an's
un poco marcato

arch I see Spread out a - bove me. Ah! what a
Fir - ma - ment nach je - ner Sei - te. Ach! der mich

cresc. *mf*

dis - tance drear To one who loves me!
liebt und kennt ist in der Wei - te.

dim. *pp*

f >

None but the lone - ly heart
Nur wer die Seh - sucht kennt,

cresc. *mf*

p > *cresc.*

Can know my sad - ness;
weiss, was ich lei - del

A - lone, and
Al - lein und

p *cresc.*

part - ed far From joy and glad - ness,
ab - ge - trennt von al - ler Freu - de,

f *cresc.*

A - lone, and part - ed far
Al - lein und ab - ge - trennt

cresc. e stringendo

ff From joy and glad - ness. *pp molto rit.* My sens - es
 von al - ler Freu - de! Es schwin - del!

ff *molto rit.*

a tempo fail, _____ A burn - ing fire de -
 mir, _____ es brennt mein Ein - ge -

espressivo *p a tempo*

vours me. None but the lone - ly heart Can
 wei - de, Nur wer die Sehn - sucht kennt, weiss,

know my sad - ness.
 was ich lei - de!

pp

ENDLESS LOVE

(DIE THRÄNE BEBT)

(Composed in 1869)

(Original Key, G \flat)

From the Russian of A. TOLSTOI

Translated by Isabella G. Parker

PETER ILYITCH TCHAIKOVSKY, Op. 6, No 4

Moderato assai

VOICE

PIANO

*mf**cresc.**dim.**p*The
Die*quasi rit.**pp a tempo**rfz*

trem - bling tears in thy dear eyes are shin-ing, O weep thou
 Thrä - ne bebt im Au - ge der die schwe-re! O wei - ne

not! I can-not let thee go! Should love be
 nicht, dich las-sen kann ich nie! Als wenn der

p

mp *dim.* *cresc.*

held in strong-est bond con-fin-ing, My love is
 Lie-be ei-ne Gren-ze wä-re, sie gleicht dem

mf

mf *cresc.*

bound-less, wide as wid-est o-cean.
 Mee-re, gleicht dem wei-ten Mee-re.

f

f *sf poco stringendo*

This life's brief meas-ure, Yes!
 Des Le-bens U-fer, ja!

mf *p*

dim. *p*

This life's brief meas - ure must it o - - - ver -
des Le - bens U - fer ü - ber - flu - - - - thet

mf *rit.*

pp *mf* *rit.*

a tempo *p*
flow! No earth - ly grief is worth thy
sie! Dies Er - den-leid ist nim - mer

p a tempo

bit - ter weep-ing, For soon with thee from hence my soul will go,
werth der Zäh - re; gar bald mit dir von hin - nen ich ent - flich,

mp *dim.*

p *mf*
Where end-less love shall have us in its keep - ing, And like the
zu je - ner ew' - - gen Lie - be heim ich keh - re die oh - ne

p *cresc.* *mf*

o - cean's flood 'twill surge for ev - er,
Gren - zen ist, gleich ew' - gen Mee - re,

f

sf poco stringendo

This world's brief meas - ure, Yes! This world's brief
der Wel - ten U - fer, ja! der Wel - ten

mf *pp*

dim. *p* *pp*

meas - ure must it o - ver - flow.
U - fer ü - ber - flu - thet sie!

mf *p espressivo*

mp

dim. *pp*

THE CANARY (DER KANARIENVOGEL)

(Composed in 1875)

German by Ferdinand Gumbert
from the Russian of MEY
Translated by Charles Fonteyn Manney

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 25, No 4

Moderato

PIANO *mf espressivo*

dim.

p

semplice

Spoke Zu - lei - ka thus to her ca - na - ry:
Sprach die Sul - ta - nin zum Ka - na - rien - vo - gel:

riten.

p

"Bird - ling, rest thee in our peace - ful pla - ces. Trill thy song, nor
„Vög - lein, ist's nicht hier im Thurm am bes - ten, wenn du zwit - scherst,

a tempo

p

vain-ly—fly and flut-ter Toward thy home in air-y—West-ern spa-ces.
 sin-gest—vor Zu-lei-ka, wa-rum zie-hest du zum-fer-nen Wes-ten?

Tell me, bird-ling, of these
 Sin-ge, Vög-lein, sin-ge

lands so far and for-eign; O'er their dis-tant wonders let me dream and pon-der.
 et-was mir vom Wes-ten, sin-ge, Vög-lein, sin-ge mir von fer-nen Or-ten!

Are their arch - ing skies more pure an az - ure, Are there ha - rem's
 Sahst du je - mals uns - ren schö-nen Him - mel, hat man Ha - rem,

and bright ca-ges yon - der? Do the ro - ses bloom in such pro-fu - sion,
 hat man Kä-fig dor - ten? Giebt's im Wes - ten wohl so üpp'-ge Ro - sen?

Does one, fair - er than Zu - lei-ka, bor - row Add - ed charm from
 Wel - cher Schah be - sitzt Zu - lei-ka's Lie - be; sol - che Schön - heit

p

robes of rar-er beau-ty?" And the bird made an-swer in his sor-row:
 in dem Pracht-ge-wan-de? Doch das Vög-lein sang als Ant-wort trü-be:

mf

"Ask me not of that far land of free-dom,
 „Frag' mich nicht nach je-nem fer-nen Lan-de,

p

cresc.

Here, where ha-rem walls do mock my sad-ness; O-da-lisques may dwell here
 wa-rum willst du mei-nen Kum-mer se-hen, was ich sin-ge in dem

in-content-ment, But my song can nev-er wake here to glad-ness!
 en-gen Ha-rem, kön-nen O-da-lis-ken nie-ver-ste-hen!

f

Ask me not of that far land of free - dom; Here thy ha - rem
 Frag' mich nicht nach je - nem fer - nen Lan - de, wa - rum willst du

p

walls but mock my sad - ness. O - da-lisques may dwell here in con-tent-ment,
 mei-nen Kum-mer se - hen, was ich sin - ge in dem en - gen Ha - rem,

p

But my song can nev-er wake to glad - ness!"
 kön - nen O - da - lis - ken nie ver - ste - hen."

p

pp

A KISS

(Original Key)

Translated from the Russian
of A. MAIKOFF by Grace Hall

N. TCHEREPNIN, Op. 21, No. 4
(1873-)

Con moto

VOICE *p*

I would kiss ——— thee, my be -

PIANO *p*

lov - ed, But I fear ——— the moon's bright glan - ces,

mp poco cresc.

And the star - ry host a - bove her:

mp poco cresc. *mf*

p Tranquillo

For a star from heav'n de - scend - ing To the waves would tell the

Tranquillo

sf *p* *ten.*

Poco stringendo

se - cret, Then the waves would tell the rud - der, Who would

Poco stringendo

ten.

mf Tranquillo

whis - per to the boat-man. And the boat - man loves a maid - en, In her

Tranquillo

mf

f più Allargando

ear the tale he mur - murs, All the coun-try-side now knows it: How by

Allargando *ten.*

rit. *p* Tempo di

f *ten.* *dim. molto p*

comincio

mp

night, — in - to the gar - den I did lead — my fair be-

comincio

Poco allargando
mf espressivo

lov - ed, How I held — her to my bos - om,

*Poco allargando**mf**espressivo**mp cresc.**f rit. molto*

How we kiss'd be - neath the bran - ches, Shed - ding

*rit. molto**mp cresc.**f**espressivo**dim. molto**a tempo*

bloom — and fra - grance o'er — us.

*a tempo**ten.**p**ten.**espressivo dim. molto*

CRADLE SONG

(Original Key)

Translated from the Russian
of LERMONTOFF by Constance Purdy

N. TCHEREPNIN, Op. 7, No 6

(1873 -

Adagio
espress.

PIANO

p

cresc.

p

Sleep, my ba - by, sleep, my pret - ty,

mp

p

mp

mf

hush - a - by — by — low,

Soft the moon doth

mp

cresc.

ten.

mf dim.

p

mp

mf

o'er thy cra - dle send her sil - ver — glow.

mp

mf

p Fai - ry sto - ries with - out num - ber, *pp* songs too thou - shalt

p *ten.*

mf hear, *espress.* *p* *tranquillo* Rest thou, close thine eyes in - slum - ber,

mf *tranquillo* *p*

pp rit. hush - a - by, my - dear. *p a tempo* Sleep, my ba - by,

rit. *mp* *a tempo* *p*

mp sleep, my pret - ty, *mf* hush - a - by - by - low,

mp *mf*

p Soft the moon doth o'er thy cra - dle send her sil - ver *mp*

mf glow. *espress.* Sleep, my ba - by, *p*

p sleep, my pret - ty, *allargando f dim.* hush - a - by by - *allargando*

ten. low. *p dim.* *pp*

QUIET NIGHT

165

Translated from the Russian
of TIUTCHEFF by Constance Purdy

(Original Key)

N. TCHEREPNIN, Op. 8, No 3
(1873-)

Andantino tranquillo

PIANO

The piano introduction consists of two staves. The right staff features a series of chords, mostly triads and dyads, with some grace notes. The left staff has a more active melody with eighth and sixteenth notes. The tempo is marked 'Andantino tranquillo' and the dynamics include 'pp' (pianissimo).

Lea *

The vocal entry begins with a single note on a whole rest, followed by the melody 'Qui - et night of wan - ing sum - mer,'. The piano accompaniment continues with chords and a steady eighth-note bass line. The tempo is marked 'p tranquillo' and the dynamics include 'pp'.

8 Qui - et night of wan - ing sum - mer,

Lea *

The vocal entry continues with the melody 'How thy skies with stars are gleam - ing! How be - neath their'. The piano accompaniment provides harmonic support with chords and a consistent bass line. The tempo is marked 'p'.

How thy skies with stars are gleam - ing! How be - neath their

Lea *

The vocal entry concludes with the melody 'dusk - y ra - diance Sweet the ri - p'ning fields are dream - ing;'. The piano accompaniment continues with chords and a steady bass line. The tempo is marked 'p'.

dusk - y ra - diance Sweet the ri - p'ning fields are dream - ing;

Lea *

pp
How mid si - lence

pp
deep and sooth - ing, Spar - kling in the qui - et night, —

stringendo
mp cresc. molto
Gold - en-hued the waves — are rip - pling In — the moon - beams'

p cresc. molto
f

rit.
sil - ver light! —

a piacere
p espress.
a tempo
Qui - et night of wan - ing sum - mer,

pp
*
*
*
*

How thy skies with stars are gleam-ing! How be-neath their dusk-y ra-diance

pp

*La * La **

Sweet the ri-p'ning fields are dream-ing.

pp

*La * La * La **

Pochissimo meno mosso

mp Qui-et night of wan-ing sum-mer,- In thy heav-ens stars are gleam-ing,

p

*La * La ** *La * La **

p a piacere

In thy heav-ens stars are gleam-ing!

a piacere *espress.*

p

DARK ARE NOW THE CANDLES

Translated from the Russian
of FOFANOFF by George Harris, Jr

(Original Key)

NICOLAI TCHEREPNIN, Op. 21, No 3
(1973 -)

Andantino

PIANO

The piano introduction is in 3/4 time, marked Andantino. It features a melody in the right hand with a dotted quarter note followed by an eighth note, and a bass line in the left hand with a dotted half note. The music is in D major and consists of four measures. The first measure has a piano (p) dynamic marking. The second measure has an 8-measure rest indicated above the staff.

p espress.

Dark are now the can - dles, sto - ry time is o - ver,

The vocal line begins with a piano (p) dynamic and an expressive (espress.) marking. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, both in 3/4 time. The piano part has a piano (p) dynamic marking. The music is in D major and consists of four measures.

mp cresc.

Sleep up - on your droop - ing head and eye - lids tar - ries,

The vocal line continues with a mezzo-piano (mp) dynamic and a crescendo (cresc.) marking. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, both in 3/4 time. The piano part has a mezzo-piano (mp) dynamic and a crescendo (cresc.) marking. The music is in D major and consists of four measures.

mf allargando *dim.* *poco rit.*

E - ven so you would hear more a - bout the fair - ies:

p Tranquillo *cresc.*

How the for - est - hid - den witch - hut to dis - cov - er,

p *cresc.*

Where in might - y cauld - rons man - y herbs are boil - ing.

poco a poco accellerando *mp* *cresc. molto*

How Prince I - van goes to seek the e - vil teach - er,

poco a poco accellerando *mp marcato* *cresc. molto*

mf cresc. *f*

And how he, when thro' the rock-y clefts he's toil-ing, Comes up - on the

mf cresc. *f*

piu f

fair - y, now — a swan-wing'd crea - ture.

marcato *piu f* *marcato*

stringendo molto

ff *marcato*

Tempo I. tranquillo *f*

Oh, my child, be - lieve, there is no sweet - er choos - ing

f

Poco meno mosso

p

Of a tale than that the old wom - an - fate doth make you!

p

f poco allargando

Now for - get the fan - cy,

p poco allargando

now your eyes are clos - ing!

poco allargando

f

p

sempre allargando al Fine

pp

And your - bed is wait - ing

sempre allargando al Fine

pp staccato

8

6

6

6

Adagio

in - to sleep to take you!

rit. molto

staccato

8

6

6

6

ten.

8

STARS OF RADIANT NIGHT

Translated from the Russian
of FOFANOFF
by Constance Purdy

(Original Key)

N. TCHEREPNIN, Op. 1, No. 2
(1873 -)

Moderato (♩. = 54)

PIANO *p*

p tranquillo

Stars of ra-diant night,

riten. *a tempo* *p*

stars clear and crys - tal bright, Whis-per'd down to the flow'rs tales with

mf

won - der fill'd. Pet - als sat - in - y smil - ing in sheer de - light,

mf

p

While each em -erald green leaf - let with rap - ture thrill'd:

ritenuto

p a tempo

And the flow-ers, dew - la - den, that ver - y night Told the

p a tempo

cresc. molto

tales to the winds that were pass - ing by, And the ri - ot - ous

f *p*

winds sang them joy - ous - ly O - ver land, _____ o - ver

f

Lead *

sea, o - ver rock - y

mf

p

mf

height.

p

p

mp a tempo

And the

mf *riten.*

a tempo

earth in the warmth of the spring's ca-ress, In her

mp

mp

green wo - ven gar - ment of beau - ty fair, Pour'd the

mf

tales of the stars and their ten - der-ness, On my

cresc.

soul steep'd in lov - ing be - yond com-pare.

stringendo *f*

dimin. molto *G.P.*

p Tempo I

In these days ——— when my

p

spir - it is sore op-press'd, In the dark ———

cresc.

cresc.

*

— of these drear nights and sor'-row-ful, I give

mf *f* Allargando

mf

*

back ——— to you, stars clear and beau - ti - ful,

f

*

pp *riten.*

All your sto - - ries of won - -

pp *riten.*

Lea. *

a tempo

der - - ful depth and rest.

p a tempo

*

riten. *pp* *ppp*

AT TWILIGHT

Translated from the Russian
of Count A. TOLSTOI by Constance Purdy

(Original Key)

A. TINIAKOFF, Op. 5, No. 2

Andante *p*

VOICE *'Tis* twi-light, and the heat of day is slow-ly

PIANO *p*

wan - ing, A - cross the lake is drawn a line of sil-ver haze; And *mf*

dolce

lo, thine im - age dear, new love - li - ness at - tain - ing,

p

p At eve - ning's qui - et hour is borne be fore my

gaze. *p* Thy smile is as of yore, that *cresc.*

pp *perdendosi*

fill'd my soul with glad - ness, Thy soft - ly wo - ven braids hold *mf*

cresc. *mf*

once a - gain their pow'r; Thine eyes so dark, re-flect-ing *p*

p

all their old - time sad - ness Once more look in - to mine

at eve-ning's qui - et hour, Thine eyes, so dark, re-flecting

cresc.

all their old - time sad - - - ness, Once

f *p*

Poco meno mosso

more look in-to mine at eve-ning's qui-et hour, at eve-ning's qui-et

rit.

p

hour.

a tempo

a tempo

pp

Translated from the Russian
of V. BRUCE
by Robert H. Hamilton

To Ivan Theodoroff Schmidt

181

IN THE TOMB

(Original Key)

SERGIUS VASSILENKO, Op. 11, No 1
(1872 -)

Adagio sostenuto (♩ = 84)
espressivo

VOICE

Thou en - tomb'd art pros - trate ly - ing, Myr - tle wreathes thy

PIANO

p

hair; And I kiss the moon's pale glo - ry On thy

rit. *a tempo*

rit. *a tempo*

p

And.

face — so fair;

cresc. *f*

Creep - ing through the lat - ticed win - dow She her way has found. In the

pp

riten.

heav'ns our watch re - ver - ing, Mys - t'ry breathes no sound.

riten.

Poco più mosso

Near thy couch a crown of ro - ses Moist and fra - grant lies; —

pp

espressivo

For - mer tears, like pearl - drops shin - ing, Glow up - on thine eyes. —

pp

rit.

Shaft of moon-light, gra - cious ro - ses, Pearls all bright - ly gleam,

rit.

a tempo

Yon-der on the mar - ble head-stones Falls a white moon - beam.

a tempo

f *rit.*

Oh, what seest thou, what re-mem-brest In thy end-less sleep?

f *rit.* *p*

poco sostenuto

Grim the shad-ows, dark-'ning o'er me, Back their an - swer keep.

poco sostenuto *pp* *cresc.*

Più mosso, affrettando

Out to thee, o'er black - en'd gar - den, Thro' the gates un - barr'd,

pp

Where I pass thy prowl - ing le-murs Wait-ing there on guard.

p

f largamente

Fleet - - ing, fleet - - ing fast the

largamente

f *dim.*

riten.

mo - - - ments While with thee I stay,

riten. *pp*

a tempo *cresc.*

Now, her meas - ured jour - ney fin-ish'd, Fades the moon a - way.

a tempo *p* *cresc.* *poco* *a poco*

Thou art tran- quil, thou art

f *pp*

love - ly, Myr - tle wreathes thy hair, And I kiss the

rit. *disperatamente a tempo f*

light of heav - en On thy face — so fair!

p *cresc.*

molto allarg. *p* *pp* *dim.* *Dec.*

A MAIDEN SANG

Translated from the Russian
of A. BLOCK by Constance Purdy

(Original Key)

SERGIUS VASSILENKO, Op 13, No 1

(1872 -)

Moderato e semplice (♩ = 72)

VOICE

PIANO

p

Up in a choir - loft a maid sang soft - ly Of all the wear - y in

p

for - eign lands, Of ships that are toss'd up - on the o - cean, Of those whom

pp

joy no long-er com-mands. *p* So float-ed her voice, to the

ar - ches soar-ing, And on her head a sun-beam fell bright, And each one who

lis - ten'd be - low in dark-ness, Saw shin-ing that form up high in the

light. And all were cer - tain of joy's re - turn - ing, That

molto espressivo

peace - ful wa - ters the ships all would find, That to those

poco sostenuto

wear - y ones in far - off coun - tries Soon there would come con -

poco sostenuto

a tempo dolce

tent - ment of mind. _____ And sweet was the voice, and the

a tempo *morendo* *p marcato* *pp* *pp*

light— was ra-diant, And on-ly a child, as all knelt to a-dore The

p

cresc.

p

pp

Ho - ly Mys - t'ry, lone - ly was cry - ing Be - cause one to

p

pp

cresc.

him would re - turn no more. _____

f

p

pp

LONGING

MAORI SONG

(Original Key)

Translated from the Russian
of K. BALLMONT
by Deems Taylor

SERGEI VASSILENKO, Op. 23, No 1

Larghetto e molto teneramente (♩ = 104)

VOICE

PIANO

The first system of the musical score. The voice part is a single staff with a whole rest. The piano accompaniment consists of two staves. The right hand plays a melody of eighth notes, starting with a piano (*p*) dynamic, then a pianissimo (*pp*) dynamic, and returning to piano (*p*). The left hand plays a bass line of eighth notes, also starting with piano (*p*) and then pianissimo (*pp*). The key signature has one sharp (F#) and the time signature is 6/8.

affettuoso

The second system of the musical score. The voice part begins with the lyrics "An, long - ing! My". The piano accompaniment continues with the same melodic and harmonic patterns as the first system, with dynamics of piano (*p*) and pianissimo (*pp*).

The third system of the musical score. The voice part continues with the lyrics "tears ebb and flow like the swift waves That break on the shore". The piano accompaniment features a more active bass line with eighth notes, marked with a piano (*p*) dynamic and the instruction *marcato*. The right hand continues its melodic line, with a *cresc.* (crescendo) marking at the end of the system.

— of a fath-om-less sea — Of long - - - ing. *ritard.*

f dim. pp

a tempo p flebile

The dark tree a - bove me en - folds me in shad-ow; I

a tempo pp sempre

gaze on the lone-ly and des - o - late shore Ah,

pp

long - ing!

ppp

Con desiderio intenso

mf cresc.

Ah! long - ing!

mf cresc.

espress.

rit. p a tempo

As flow'rs of the flax In the wind lose their

rit. dim.

pp a tempo

espressivo

stringendo cresc.

hon - ey, So flow the salt tears bit-ter - sweet from mine eyes. The

cresc. stringendo

Poco sostenuto Disperatamente

tears of my long - - - ing, Meas-ure-less long - - - ing.

Poco sostenuto

f marcatisimo

Con moto f

Like leaves of the wind-sha - ken reed by the riv - er, I

Con moto mf

tr tr

poco sosten.

trem - ble and sway in the storm - wind of love. Ah,

poco sosten.

poco riten.

long - - - ing! Ah! _____

poco riten.

pp espress.

p a tempo

mf Con disperazione cresc.

rit.

this long - ing, Ah! — This long - ing! _____

rit.

cresc.

sf

p

Più lento *mp dolce*

Ah, dream-ing I float on the strong wings of Love To a

Più lento
p dolcissimo *sempre arpeggiato*

sempre allargando

fair land far dis-tant, The fair land of dreams, of

pp sempre allargando

a tempo

dreams!

a tempo
pp

O MY BELOVED ONE

(Original Key)

Translated from the Russian
of BALMONT by Constance PurdySERGIUS VASSILENKO, Op. 23, No. 4
(1872-)

Con moto appassionato (♩ = 132)

VOICE

PIANO

f *dim.* *molto* *p*

lov - ed one, O thou be - lov - ed one mine! —

cresc.

p *f*

E'er doth my heart long for thine. —

poco rit. *poco rit.*

p *sf*

Tranquillo
mf a tempo

Thro' mist the cliff do I scale,

Striv - ing to pierce thro' the veil.

f Poco agitato
Winds from the north sigh and moan, Deep-voiced the wa - ters in -

a tempo con molta tenerezza
tone, Where on that sea dark and wide Dost thou, be -

a tempo

lov - ed, a - bide?

ff *sf*

ritard. *a tempo (ma più lento)*

Ah!

ritard. *a tempo (ma più lento)*

dim. *pp*

Ad *sempre pp e con Ad*

There where from yon - der bleak height

p *pp*

Sun in - to space takes his flight.

mp *cresc.*

Far art— thou now in that

mf

land Where the— barr'd por - tal doth

p *dim.*

stand. Ah!

p

Ah!

Bill - low — that — spar - kles at

night — Morn - ing — makes —

mp

pp

dim.

pp

ev - er more bright, ——— Fast to — the shore clings the

mf

dolcissimo

mf ma dolce

sea; Ah, love, — re - mem - b'rest thou me? ———

pp

p

f

pp.
Ped.

Thy scarf here o - ver me lies, ———

f

f

Thy scarf here o - ver me lies, ———

f

mf

senza Ped.

con Ped.

p

Thy im - age burns in my

p subito

senza Ped.

f

eyes; Art thou not death - less - ly mine? —————

molto

stringendo

f *sf* *sf*

La *p*

p poco lento

Al-ways my heart longs, longs but for thee. —————

poco lento

p

Molto tranquillo

p

O thou my own-loved one, O thou be - lov - ed one mine! —————

pp *pp*

T A R

Translated from the Russian
of S. GORODETSKY by Constance Purdy

SERGIUS VASSILENKO, Op. 13, No 2
(1872-)

Allegro moderato (♩ = 84)

VOICE

PIANO

p quasi tamburino

mf

p

sf

p

amoroso

All for thee, all for thee,— az-ure

sf

p

poco marcato

Tar, Earth - ly beau - ty and form I've as - sumed,

p *poco marcato*

— Work - ing sor - cry with - in sa - cred groves,

p

All the pow'r of my charms I've con - sumed.

cresc.

Meno mosso *con dolore*

Thou didst spurn me, a child of the moon,

f *p* *f*

— With my god - dess' sic - kle of gold, And in vain thro' the

cresc.

heav - ens this night I a path - way to thee did un - fold, —

sf *pp*

poco rit. p a tempo mf

— Yea, this night, — So de -

poco rit. a tempo pp sempre pp

scend - ing I sought out the priest, And for - get - ting my moth - er sub -

cresc.

f *poco rit.*

lime, _____ I with tears _____ wash'd a - way from my

poco rit.

cresc. sempre *più f*

a tempo

face _____ The mark of the gods for all time.

a tempo

_____ And I gath - er'd up wood, and the herbs of the field, And I

pp *cresc.* *poco* *a poco*

tried all that sor - c'ry could bring, _____ And now home - -

ff

riten. *a tempo*

less and out - cast am I Free to wel - come earth's

beau - ti - ful spring.

poco rit.
morendo

Tempo I

mp con passione

Ah, thy place has so long been pre - pared,

p *pp* *poco marcato*

— Come thou, Tar my be - lov - ed, to me!

With the az - ure of spring all a - flame is my spir - it,

p

con Léd.

ff is my spir - it, *rit.* It burns but for thee! *a tempo*

ff *f* *mf* *pp*

con Léd.

mf *p*

sf *p* *fff* *mf* *fff*

con Léd.

BEGGAR'S SONG

(CHANT DU MENDIANT)

209

Translated from the Russian
of VIETING by Charles Fonteyn Manney
French version by Jules Rucile

(Original Key)

JOSEPH WIHTOL, Op. 7, No 1

Moderato (♩ = 88)

PIANO

mf

Good folk, your pit - y I im - plore, Re - lieve my - need from
Fai - tes l'au - mô - ne, bon - nes gens, Don - nez au - pau - vre

your full store.
mèn - di - ant!

I'm weak from want, my -
A moi, vieil - lard, mou -

strength is - fled; For love of God, oh, give me bread.
rant de - faim, Au nom du Christ don - nez du pain.

p

A fate that paid me
Le sort cru - el ne

sor - row's wage Has been my lot from youth to age:
ces - se pas De ma'f - fli - ger sur la terre, hé - las!

p

poco f

No hearth, no home my life has blest,
Vi - vre sans toit et sans fo - yer, Not e'en a gar-ret gave me
Sans a - bri pour se re - po -

poco f

f poco

rest.
ser! Now
La

p

più mosso

211

Death his snare for me has laid,
mort sur moi plane en tout lieu,

Bow'd down in
Pleu - rant, cour -

f

tears, I cry for aid.
bé, j'im - plo - re Dieu!

p poco a poco cresc. ed

O par - ents, once
Pa - rents si ché -

p poco a poco cresc. ed

acceler. al

shel - ter'd in your love,
ris au temps pas - sé,

Plead now for me in
Vous m'a - rez tous a -

acceler. al

Allegro

ff

heav'n a - bove!
ban - don - né!

ff

Tempo I

p

p

Good folk, oh, do not pass me by, Give alms in - an - swer
 Pas - sants, vers vous je tends la main, A l'af - fa - mé don -

sempre dim. al fine *p riten.* *pp*

to my cry; And un-to God I'll ev - er pray To strew with bless-ings all your
 nez du pain. Et je pri - rai Dieu de bé - nir Tous les jours de votre a - ve -

rit.

sempre dim.

way.
 nir.

p a tempo

